

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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SATURDAY, SEPTEMBER 21, 1895.

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chauvinistic adventurers, here stigmatised as "political travellers," who roam about as freelances

"in the interest of annexationists and concessionaires. Instead of taking, as Lord Rosebery has bewailed, his life and some preserved meats in his hand, this modern type of explorer dives into the wilderness, laden with flags and blank treaties, ready for the signatures of thirsty kings who love gin, but cannot write. The result has been trouble, suspicion, and heart-burning, unknown in the days when amateur diplomacy was never dreamt of by the Parks and Barths, Spekes and Livingstones, who would as soon have thought of distributing political pocket-handkerchiefs in return for concessions as of bartering Hamburg vintages for the African's birthright."

Where all is good it is difficult to make a choice; but the early and late history of the Barbary States, culminating with the French conquest of Algiers, the Dutch-Huguenot settlement of the Cape, the general character of Portuguese colonisation, the equivocal action of the Germans in Damaraland, the Camaroons, and Zanzibar, and the expansion of the British power throughout South Central Africa, may be mentioned as subjects the treatment of which touches the high-water mark of excellence. Where plain speaking is required, Dr. Brown, untrammelled by the exigencies of diplomatic reserve, never hesitates to express himself in vigorous language, which, however, is in all cases justified by a truthful exposition of the facts. "Callous mendacity" and "crass stupidity" are the terms applied respectively to the German and British Foreign Offices, in connexion with Dr. Nachtigal's roving commission to annex territory anywhere or anyhow along the West Coast. But then it is shown that deliberate misrepresentations regarding this business were made in Berlin and believed in London, despite the very plain object-lessons already given by the Damara and Namaqua annexations farther south. Elsewhere it is frankly stated that for years past France has had but one policy in Africa—that of "pestering the English." But this, again, is supported by a graphic account of the doings of Mizon and the other French "political travellers" within the admitted sphere of British influence in the Niger basin.

Dr. Brown is very hard on the Portuguese, but not a whit more so than is warranted by their colonial administration, a curse at once to the natives and to Portugal itself.

"The Portuguese have always been an extremely pious, though not always a very moral, people; and their piety, minus any kind of morality, followed them to Africa, with the result that the religion has gone and the immorality remains. The early conquerors were, however, followed by a long train of priests, amply supplied with funds for propagating the faith among the natives. These missionaries were chiefly Jesuits and Dominicans, who, until they fell a-quarrelling, were ready instruments to the hand of the civil and military authorities in reducing the natives to an abject condition of obedience. . . . A prohibitory tariff and a swarm of underpaid and naturally corrupt officials made good government and prosperity impossible. Add to this an absence of anything like enterprise and enlightenment

among the older colonists, most of whom were dashed with native blood, or, if white, sunk into the slothful, apathetic ways of the people among whom they had settled, and the decadence of Portugal in Africa may be explained."

It is pleasanter to turn to some of the recent British acquisitions, where substantial successes, in both the material and the moral order, have already been achieved in the midst of utterly savage populations. In Nyassaland, absurdly renamed "British Central Africa," the resources of the country have been rapidly developed, especially since the suppression of slave raiding and trading.

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coast tribes, in order to avoid using the decidedly objectionable "Kafir." But would it not be better to replace "Zulu-Kafir" by "Zulu-Khosa," Khosa being the legendary founder of nearly all the southern tribes, as Zulu is of those farther north? Thus the national genealogies would not be confused, as they certainly are here: as, for instance, at p. 283, where the Pondos are called "Zulus," although they have their descent from Khosa's brother Mpondo, supposed to have flourished towards the middle of the sixteenth century.

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which the story hardly succeeds in justifying. The chief acts and actors are truly "commonplace": and Mr. Crackanthorpe's patient and subtle exposition of their characters and emotions, while excellently thought out and phrased, is out of proportion to the interest of his actual story. Dr. Birkbeck Hill, writing upon Macaulay, observes:

"Macaulay's condescending clearness becomes at times very tedious. When we have once firmly grasped the fact that two and two make four, we do not care to be told that by the addition of two and two is composed the fourth numeral."

And we do not really the better comprehend this selfish, insincere, clever husband's infidelity to his devoted, disillusioned wife, the tragedy of their common lives, by all this brilliance of analysis. They are admirably described, but they do not live up to their descriptions: it is a sad and not unusual episode, with cunning dramatic touches here and there, but it leaves the reader little moved. Whole pages of the story would make an excellent essay, or sketch of character, rich in epigram and irony: as it is, they seem excessive, a waste of power. At the same time, the story has no lack of felicities; it errs merely upon the side of over elaboration, a redundancy of analytic pains bestowed upon not quite worthy material. Mr. Crackanthorpe has hardly told his *communis*, in this instance, *proprie*: his dramatic and pictorial power is overcome by his expository, so that the story does not quicken and kindle into life at any point, despite the fact that its every page is of a certain interest. The two following stories attain complete success, partly because they do not deal with characters and situations wholly "commonplace," but possessing a spice of that strangeness and moving individuality which is among the most precious elements of narrative art. In one we have a quaint and innocent and wholesome friendship, or *camaraderie*, between a pleasant, healthy-minded youth and, singular as it may seem, a woman of the town. The difficult situation is convincingly presented, charmingly and pathetically, with a restrained strength of hand: the two characters live and move, each without extravagance of idealism or of realism, friends in a natural and simple way, each deepened in character, awakened to a further sense of life, its possibilities of pleasure and pain, right and wrong. It is told quietly and firmly, with humour and insight. The other story is of a young man, a parson, somewhat uncouth and awkward, and of long suppressed emotion hurrying him away through passion toward crime and sin. His sickly vehemence of passion is in fine contrast with the woman's hysterical theatricality of sentiment, her cruel prudence and common sense, her essential ignobility of attitude, even in doing right. The sensitive, ardent, *gauche* young rector, prepared with Luther *peccare fortiter*, has his dignity in the midst of his absurdity and disordered desires. The next story, brief and rapid and vivid, is more in the manner of *Wreckage*: a man's mistress, full of the lust of life, eager and reckless, hears sentence of sure death very shortly: she is doomed by con-

sumption. Her reception of the news is told in a painfully dramatic manner: her despairing, defiant snatches of speech, her nervous, angry gesture and action. It is a piece of tragic living, portrayed with a fierce intensity, a terse energy of realisation, which carry off and half ennoble the sordid horror and pitiful vulgarity of the scene. The last "sentimental study," also brief, is chiefly remarkable for the beauty of its descriptive passages. Mr. Crackanthorpe's pictorial talent is among his best gifts, when, as here, it results in more than a dashing impressionism. The volume concludes with "a set of village tales" from Pyrenean France: at least three of them are miniature tragedies or tragi-comedies of perfect achievement, and all of them have merit; they are not unlike the Limousin sketches of the Abbé Roux.

This is a singular book, alike in its excellences and defects. Mr. Crackanthorpe has three great capacities: he is excellent in psychological analysis, in pictorial description, and in dramatic narrative. His danger would seem to lie in the temptation to let the analysis and the description run riot. In his longer work he has not yet attained to that sure sense of proportion which even inferior French writers so often possess. Prolonged and minute refinement of analysis is justified only by some action upon the part of the character so analysed, upon which the analysis sheds light, and which really requires such illumination. Obviously, every human action may be analysed endlessly: a man's reasons for writing a letter, taking a walk, going to the play, or for not doing so, are far from simple, though he be unconscious of it altogether. And there is a fascination in tracking acts back to their original motives. But art demands that the good of the whole be considered, and not the immediate brilliance of one part; and in Mr. Crackanthorpe's book there are long passages of quite singular brilliance, which we could wish away. No doubt "sentimental studies," by their very title, promise and require a certain degree of deliberate analysis; but not to the extent of devoting to it whole sections, in which the action, the positive play of sentiment, stands still, while the author makes subtle and careful investigation into his creatures' springs of conduct. It is this habit which denied dramatic success to Browning; and Arnold felt that his "Empedocles" was no true drama, because in it nothing was *done*. When, on the contrary, Mr. Crackanthorpe's subtlety and carefulness of psychology are mixed with action, and expressed through gesture or speech and their interpretation, he is perfectly and powerfully dramatic, as in the last pages of his *In Cumberland*. The seemingly stray and inconsequent thoughts of one in meditation; the significance of details in manner or surroundings; the part played in human drama by inanimate things; the sensible ways in which emotion finds outlet, often grotesque or crude—all this is rendered with a keen fidelity and intelligence by Mr. Crackanthorpe. He rarely mentions things, concrete and definite, without successful effect, nor fails to make clear their relations to the sentiment of his actors. As

yet, he has well handled only situations of some vivid directness, and characters of some strong individuality. The more complex and less dramatic scenes and interests are still somewhat tentatively treated. He is assuredly a master of the short story, who writes in vigorous and distinguished style, with mannerisms never distressing, if sometimes a little trying. The harmony and rhythm of the long story, the elaborate novel or romance, have not yet come to him; he has much of the insight that can conceive, but not the power that can create, an Emma Bovary or a Maggie Tulliver. The elements that go to the making of great creations are discernible in his present work, but they are not in proper fusion, proportion, combination. Yet surely few first books are so rich in rare excellencies: the dramatic instinct, the instinct of selection, the grasp of character. It is strong work, sometimes, as is natural, over violent and daring: it is very much alive and breathing, not a thing of artificiality and imitation. His concern for the positive play of life, for action and activity, save him from the wearisomeness of mere "psychology": his concern for discerning motive, and the springs of sentiment and conduct, save him from the rude force of mere "realism." Beneath all the impersonality and unshrinking truth of his work, there is plentiful store of fine feeling and thought, of delight in life, reverence for its greater treasures, sympathy with its sorrows. It were unjust to class him with the writers, fashionable for a time, of sheer brute strength, despisers of emotion, votaries of the revolting in scene and character, whose choice phrases are like blows on the face. This is a book of much beauty, of much power, and of very great promise. Its faults are those of the artist, who works hard, and knows the pains of loyal effort, and is sure to overcome them. But while parts of it show more promise than achievement, others are mature, satisfying, and not to be bettered.

LIONEL JOHNSON.

RENAN, TAINE, AND MICHELET.

Les Maîtres de l'Histoire: Renan, Taine, Michelet. Par Gabriel Monod. (Paris: Calmann Lévy.)

MANY English readers who are not exclusively students of history will welcome this appreciation of three of the greatest French historians, written, as it is, with a twofold authority. M. Monod's own reputation as an historian entitles him to pronounce on the results of their very diverse methods. He has done so, in his preface, lucidly and briefly: choosing, he tells us, rather to show by sympathetic criticism what each man's ideal was, how much he achieved, and why he was great, than to dwell on his shortcomings, which time is sure to reveal. The function of the critic, he holds, is to explain the work, in the full logical sense of the word, declaring what it is, and showing how it came to be. For this the biography of the author is indispensable; and here M. Monod has the advantage of having been intimately acquainted with each of the three masters whom he reveres. His pur-

pose has been to reveal each man as he was: to let us watch him during his life's work till we learn the character, the "manners" which made him, and then judge, if we will, of the books which are the outcome of the life.

He is not blind to the faults of his heroes, though he is very kind to their virtues. He sees, for instance, that Michelet was the victim of a too vivid imagination; that Renan, naturally tolerant and optimistic, carried out the precept "Judge not" to excess; that Taine, to the last, never conquered the tendency, remarked in the brilliant student at the Ecole Normale, to impose upon the complexities of human nature the simple classifications and formulae dear to his logical mind, and to mistake the clearness of an argument for the sufficient proof of its justice. Noting their distinctive merits, he finds in Renan the critic among historians; in Taine, the man of science; in Michelet, the creator:

"Il est nécessaire d'écouter la leçon particulière de chacun de ces trois maîtres. Ils se complètent et se corrigent l'un l'autre. Si l'on craint, en se laissant séduire par les côtés ironiques et sceptiques du génie de Renan, de ne plus voir dans l'histoire qu'un jeu décevant d'apparences imaginaires, on écoutera la voix grave de Taine qui nous ordonne de croire à la science et de découvrir sous les changeantes apparences la vérité positive et les lois immuables de l'univers; si l'on craint, en suivant les austères et durs enseignements de Taine, de perdre le sens et l'amour de la nature et des hommes, on apprendra de Michelet que dans la poursuite des vérités morales, il ne faut pas s'adresser à l'intelligence seule, mais aussi à l'imagination et au cœur 'd'où jaillissent les sources de la vie.'"

In the confidential pages of the dedication, the writer owns to a shade more admiration for Renan, respect for Taine, affection for Michelet, though he claims—and the studies which follow justify the claim—that his sympathy with all three is equal.

The essay on Renan, dated October, 1892, was written evidently while his loss was keenly felt. It is full of regret for the enchanting writer, the brilliant talker, the man of blameless life, who had looked death steadily in the face for many months, and died severely as a Stoic, working to the last. The sketch of Renan's life is short, and rightly so; for there were few remarkable events in it after the crisis of 1845, and who would dare to compete with the *Souvenirs d'Enfance et de Jeunesse*? But it carries on the narrative through later years, and shows Renan in unexpected lights: for instance, as a candidate at two elections for the Legislative Chamber. His programme on one of these occasions was characteristic of the man: "Pas de révolution, pas de guerre, progrès, liberté." But his heart was given to learning, not to politics; and the Collège de France was the scene of his activity during all his later life. We hear more of the philologist and the essayist than of the historian; but M. Monod will listen to no suggestion that Renan was careless about accuracy, or arbitrary in dealing with authorities. He wished "*veritatem dilexit*" to be his epitaph; and it was his exceeding scrupulousness, we are told, that led him avowedly to offer fancies when facts were

not attainable, and to suggest one or more of the ways in which things might have happened when he was sure that the truth was lost. In such cases, however, his incomparable literary talent was apt to lead the reader, if not the writer himself, astray. The gift of seeing many sides of truth, combined with a passion for tracing delicate gradations from truth to error, like the changing hues on a pigeon's neck, to use Renan's own simile, is more valuable in imaginative literature than in history treated as a positive science. The special achievement of Renan as an historian is that he included all religions, regarded merely as manifestations of the human mind, within the province of inquiry, unfettered by submission to authority and dogma. While he strictly excluded the supernatural, he retained from his early devotion to Catholicism that sympathy with the religious habit of mind which enabled him to write his beautiful studies of the founders and reformers of religions. The foundations of his vast philological erudition were laid at St. Sulpice; but the instrument destined for Biblical criticism in defence of revealed religion, was used with a very different motive, and applied to a far wider range of labour. Of the lasting value of his more recent work only experts in Semitic research can form an opinion. Most of us must be content, with M. Monod, to admire in him one of the greatest literary artists of France, and one of the most genial and engaging personalities of his time.

Taine's private history is much less known in this country—and, indeed, in his own—than Renan's. The exceedingly able and interesting study of his life and works, which forms the second portion of this volume, is the more valuable on that account. It is constructed on Taine's own scientific method, stated as follows:

"La théorie favorite de Taine sur la genèse des grands hommes consiste à voir en eux des produits de la race, du moment et du milieu, et à démêler ensuite dans leur individualité une faculté maîtresse dont toutes les autres dépendent."

The national characteristics, in which he shared, are thus briefly summarised:

"Il est de la lignée des meilleurs esprits français: ami des idées claires et pondérées, de la simplicité harmonieuse; éloquent, rationaliste et raisonneur, point sentimental, point mystique, mais solide, loyal et vrai; amoureux des formes et des couleurs."

The "moment" at which Taine's career began was one of disillusion and despondency. In literature, romanticism was already on the decline. At the university, a narrow eclecticism, which directly discouraged originality of thought, was in the seat of authority—a state philosophy, such as one would hardly think possible nowadays, except in China. Taine's aspirations for a distinguished university career coincided with a peculiarly unfortunate series of political events. After taking his bachelor's degree, he entered the Ecole Normale, at the age of twenty, in 1848. Within three years the Republic, which had aroused so much enthusiasm, had already ended in the fiasco of the Coup d'Etat. Every effort of the brilliant

scholar and thinker to obtain public recognition of his ability was met either with a direct rebuff, or with some change in the regulations for the appointment of professors. Having to shift for himself, he very soon made his mark in literature, though he believed teaching to be his vocation; and he was gratified in later years by his appointment to the professorship at the Ecole des Beaux Arts, in which capacity he wrote the lectures published as *Philosophie de l'Art*. But in literature, too, his career began by a conflict with established authority. His *Philosophes français* dealt hard blows at the eclectic school. The Academy, which had crowned his essay on Livy at a competition, looked on the young author with stern disapproval when the book was published with a preface which adopted the most vigorous determinism of Spinoza, speaking of the human being as "a spiritual automaton." For the next few years, associating chiefly with scientific men, but much also with artists, he produced book after book, article after article, with a sturdy independence and a logical acumen which soon won him a leading place among the new generation of thinkers—the realists, who succeeded to the romanticists. It was undoubtedly the logical faculty that predominated in him. As a youth of twenty, after mastering several languages, he had planned out a course of scientific study which he carried out with the thoroughness of a specialist in every branch, merely as a preparation for his life's work, which was to be the study of the psychology and the mental development of mankind, illustrated by the history of art, literature, and politics. A rigid determinist, unable to believe in the intervention of a God by special acts of volition, he never deviated from the system of which his chief philosophical work (*De l'Intelligence*) is the exposition, and his critical and historical writings (*Histoire de la Littérature anglaise*, *Philosophie de l'Art*, *Origines de la France contemporaine*) are the illustrations. He had intended to crown his work with a treatise on the Will. He possessed the complete impartiality of a man of science. A man, to him, was a good or a bad specimen, according as he approximated closely or not to a given type. He would write with equal appreciation, to quote the instance given by M. Monod, of Benvenuto Cellini and of Bunyan, the typical man of the Italian Renaissance and the typical man of Northern Protestantism. It was only in his last work (*Origines de la France contemporaine*) that he wrote with an interested purpose, hoping, as he said, to lay one stone of the road on which that unhappy country should one day walk redeemed. With the welfare of France at heart, he gave vent to strong personal feelings of dislike to the men of the Revolution and to Napoleon. Instead of calmly tracing the inevitable succession of events, and grouping facts for the induction of causes, he spoke of errors and crimes. He wrote as a physician, diagnosing the maladies from which France was suffering; and he published his results with a candour that made him many enemies. His first volume shocked the admirers of the ancien

régime; the next three gave offence to those who worshipped the Revolution; while the two last found no favour with the partisans of the Empire. M. Monod himself considers that Taine painted the disasters of France in too gloomy colours; and thinks that with all his love for France he did not understand her aright, and had little natural sympathy with her character and institutions. He had a greater admiration for the stability of institutions, the gradual reforms, the individualism and liberty of England, where, as he said, people mend their houses, instead of setting fire to them when they need repairs. He loved the English language and literature. His philosophy, too, was of the English type: of the school of Bain, Mill, and Spencer. Perhaps it is for that reason that we have paid it so little attention.

The essay on Michelet is no less interesting. Though his books are full of youth and vitality, the man himself, belonging to an older generation than Taine or Renan—the generation of the romantic movement, dead now for twenty years—cannot be so well known, except to the readers of the volumes of his *Journal* and *Memoirs*, which Mme. Michelet has published in recent years. His life, like Taine's, was one of ceaseless industry; but less calm, more emotional by far. He was induced to write history by a passionate devotion to the forgotten dead. He would spend hours among the tombs at Père-Lachaise. His religion, vague as it was, and grounded on sentiment rather than reasoning, embraced a strong belief in God and immortality. Resurrection—that was what history should be, he thought: a clothing of dry bones with living flesh and veritable garments. It should be based, indeed, on the study of documents—there was never a more indefatigable ransacker of archives than Michelet—but inspired also by sympathy, imagination, affectionate intuition. He wrote well because he loved well. "Toutes les grandes pensées viennent du cœur" was a maxim of Vauvenargues, which he adopted. He looked on history as a great drama, in which the subject was the conflict between liberty and fate, and of which Christianity, the Reformation, the Revolution, marked the limits of successive acts. There could be no greater contrast than that of his treatment of the Revolution and Taine's. Taine, as we have seen, while he appreciated in it the first application on a large scale of the moral sciences to human life, saw too clearly on what inadequate grounds those sciences then rested, with their a priori methods, their hasty, false deductions. "La reine légitime du monde et de l'avenir," he wrote to a friend, "n'est pas ce qu'en 1789 on nommait la raison: c'est ce qu'en 1878 on nomme la science." Michelet, on the contrary, born in the days of the Revolution, could see nothing but its moral grandeur; its philosophy was still to him the gospel which should regenerate the world; and in 1845, with the prospect of approaching troubles, he set himself to the task of writing its history with the fervour of an apostle.

"À vrai dire," says M. Monod, "et malgré les innombrables et minutieuses recherches sur lesquelles cet ouvrage est appuyé, ce n'est pas une histoire, c'est un poème épique en sept volumes, dont le peuple est le héros, personnifié en Danton."

His masterpiece, in his critic's opinion, is the earlier part of his *History of France*, the six volumes which deal with the middle ages. The treatment of the later centuries is more spasmodic, unequal, and prejudiced; though portions of those volumes, for instance, which treat of the Renaissance and the period of the Reformation, are full of flashes of genius, which delight the lover of the picturesque, while they leave unsatisfied a reader who looks for a narrative of events. Michelet's very numerous minor works—on education, morals, and natural history—are all brought into relation with his life; and the narrative of the life itself is full of charming personal details, which leave the impression of a delightful and affectionate nature. There is, too, some minute and excellent criticism of his style.

But enough has been said to show that anyone who wishes to know more of any or all of these three great writers, will find in this book their faithful portraits, spoilt by no trivial gossip; and withal good materials for criticism of the schools of serious thought in France, of which they were the leaders.

CAMPBELL DODGSON.

Municipal Home Rule: a Study in Administration. By Frank J. Goodnow, Professor of Administrative Law in Columbia College. (Macmillans.)

THE present volume forms part of what is known as the Columbia University Biological Series, and is of a somewhat more abstruse and technical character than the generality of works which reach us from the other side of the Atlantic. As a rule, American books seem to be more popular and more designed for the general reader than English ones of a similar nature; but this is hardly the case with Prof. Goodnow's treatise.

A considerable portion of the present volume is devoted to details of municipal law in the United States, which will probably not be of much interest to English readers; but the opening and concluding chapters, in which the author treats of municipal government in general, and compares American with English and continental methods, are well worth careful study.

Prof. Goodnow points out that the original English idea of local government was to entrust large powers to municipalities, not merely for local purposes, but also as being practically the representatives of the national authority in their respective districts.

"The central government made as much use as possible of local officers, practically independent of all central administrative control, for the transaction of business which primarily interested the state as a whole."

This system he regards as a bad one, and attributes many of the evils of American municipal government to the close following of earlier English models:

"The exercise of these powers by local officers,

uncontrolled by any central administrative authority, resulted in a complete lack of uniformity in methods, and great extravagance and inefficiency. Each locality, further moved by its own selfish ends, administered the law in such a way that its interests alone were considered, and the interests of the state as a whole, and society in general, were almost completely disregarded."

Our author is, perhaps, a little too much influenced by the circumstances of his own country, when he attributes the corruption of the English unreformed corporations mainly to the intrusion of national politics:

"Just so soon as the narrow, self-electing municipal council had been developed out of the broad and democratic municipal organisation originally to be found in England, this narrow council was seized upon first by the Crown, and afterwards by the nobles, as a means of increasing their influence in Parliament, many of whose members were elected by the city corporations. This was done first by the Tudors, to further the interests of the great religious reformation which they had so much at heart; afterwards by the Stuarts in their struggles with the constitutional party; and, finally, by the nobles, after the revolution of 1688, both in their struggles with the Crown and with each other, as represented in the great political parties of the eighteenth and early part of the nineteenth centuries. From the time that it was seen that municipal corporations could be used as pawns in the game of national politics, they lost both their importance as administrative institutions, and almost all their powers of local self-government."

Most of these statements are, no doubt, true enough; but the general impressions conveyed, especially by the last sentence of the above extract, is certainly somewhat exaggerated. In fact, in some ways it may be said that national politics have played a larger part in municipal affairs since the reform of the corporations than before.

Prof. Goodnow shows how the tendency of modern English legislation has been to define with precision the respective spheres of local and imperial action, and while centralising all branches of administration which are of interest to the state at large, to bestow large powers of self-government in local matters. On the continent of Europe, though the antecedent circumstances were different, we may observe a similar result. In most continental countries, as our author says:

"The origin of local self-government is to be found in the old feudal idea, which was always stronger upon the continent than in England, of the autonomous rights of the various local communities or corporations. These local corporations, indeed, lost most of their powers, both in France and in Germany, as a result of the centralisation of the administration, which was accomplished in the seventeenth and eighteenth centuries; but when, after the French Revolution, the idea of local self-government began again to have an influence, there were very generally incorporated into the municipal corporation acts which were then adopted, and also into those which have been adopted since, two most important principles, one of which certainly has its origin in the old idea of feudal local autonomy. This was the principle, that municipal corporations were to have a sphere of action in which they were to act, largely free from all central control."

Some of the expressions in this paragraph

may sound almost paradoxical to those who have been accustomed to regard the French Revolution as having introduced a system of the most rigorous centralisation in every department of government; but there is much exaggeration in the current notions on this point. It is quite true, as Prof. Goodnow says, that the old French monarchy went to great lengths in this direction, and that since the Revolution, while there has undeniably been much—in fact, too much—centralisation, there have not been wanting signs of the reverse tendency. America has in the department of municipal law, as in some other respects, adhered to old English precedents which have become obsolete in the mother country, as was noticed by Mr. Freeman. The result has been a very confused and almost chaotic state of affairs, the evils of which are forcibly exposed by our author. We seem to witness a curious combination of the apparently opposite faults of too much and too little external control. We must remember that all these matters belong in the United States to the sphere of state and not of federal legislation; and to this fact much of the absence of uniform principle may be ascribed. The states, on the one hand, often assign to municipalities powers which might seem more properly to belong to the central authority; and, on the other hand, the legislatures frequently interfere in the most capricious manner in the purely local affairs of corporations.

"This interference on the part of the legislature has been due to its failure, excusable for the reasons that have been pointed out, and perfectly natural, from the historical point of view, to distinguish a sphere of local municipal action among the many duties which have been imposed upon the municipality by the American law, and the attempts to stop such legislative interference by constitutional restriction of the power of special legislation have very largely failed."

Prof. Goodnow has the courage to risk being denounced as unpatriotic, by recommending his countrymen to copy the precedent set by England in defining the proper sphere of local government.

"Her example should encourage us to follow in her footsteps. For nowhere else, it may be said, is municipal government at the present time more successfully administered, and nowhere else are the tasks it has taken upon itself to perform of greater magnitude."

R. SEYMOUR LONG.

NEW NOVELS.

The Heart of Life. By W. H. Mallock. In 3 vols. (Chapman & Hall.)

A Magnificent Young Man. By John Strange Winter. (White.)

Lyre and Lance. A Study in Scenes. By F. Anstey. (Smith, Elder & Co.)

The Little Huguenot. By Max Pemberton. (Cassells.)

Holdenhurst Hall. By Walter Bloomfield. (Fisher Unwin.)

Dorothy Saddington. By the Author of "The Nausicaa." (Skeffington.)

White Turrets. By Mrs. Molesworth. (Chambers.)

From Shadow to Sunshine. By the Marquis of Lorne. (Archibald Constable.)

READERS may approve or disapprove of Mr. Mallock's novels, but very few people, I should think, have failed to find them entertaining; and there are those to whom they are specially attractive in virtue of their intellectual *arrière pensée*—of the fact that their author is always, to use a colloquialism, driving at something. In both these respects *The Heart of Life* differs from its predecessors. That it contains some very entertaining passages, is not to be denied; but, as a whole, it drags, suggesting the idea that it was written from hand to mouth, in a succession of moods, some of which were not happy ones. I can remember nothing from Mr. Mallock's pen so laboured, so inorganic, and, considered as narrative, so incoherent as the present story, with its enigmatic and pointless title. So far as the other matter is concerned, it is quite obvious that here, as elsewhere, the writer is driving at something; but it is difficult even to guess what that something is. There are, as were to be expected, certain sparkling anti-Socialist pages—Socialism having become the King Charles's head which Mr. Mallock cannot keep out of the memorial—but no one can think that they provide the novel with its *raison d'être*. It is, on the face of it, more probable that the book is intended as a savage satire upon the movement for driving from public life men whose private morals are not what they ought to be; but one can hardly imagine that Mr. Mallock, who has a sense of humour and proportion, should laboriously elaborate so trivial a *motif* through nearly 900 well-filled pages. If, however, this be the purpose of the novel, it can only be said that the satire is both heavy-handed and ineffective. The writer has done his best to make Canon Bulman—the leader of the movement—as repellent as could be, and in a way he has succeeded. But the unpleasant impression is produced rather by innuendo than by dramatic presentation; for though the Canon is a snob and a little bit of a humbug, he does nothing, until the end of the third volume, which forbids us to regard him as in the main a good rather than a bad man. As for the incident just alluded to, which Mr. Mallock treats in his most unsavoury manner, ordinary charity will urge the plea that the unpremeditated moral lapse of a man who knows himself penniless, and who pulls himself together by the wine to which he is habitually a stranger, can hardly be reckoned among the most damnable or unpardonable of sins. But if Canon Bulman is imperfectly rendered, what shall we say of Dr. Clitheroe, the delightful, kindly creature who in a moment reveals himself as a swindler who has involved his nearest friends, and even his own mother, in hopeless ruin? Mr. Mallock does not even attempt to give him a semblance of credibility: he just throws him at us, and bids us make what we can of him. After this astounding "translation" of Dr. Clitheroe, the simple

snuffing-out of the Countess Shimna, which might have been regarded as felony without benefit of clergy, seems nothing more than a trivial misdemeanour. The other characters count for little; the incidents count for less; and there can be no possible doubt that *The Heart of Life* takes a conspicuous place among the failures of clever men.

John Strange Winter always writes with agreeable vivacity, even when she grapples with so solemn a theme as the soul of a bishop. And when a writer is vivacious in the right sort of way, we are not seriously troubled by the absence of probability; but the improbabilities of *A Magnificent Young Man* are really a little too reckless. Godfrey Bladensbrook is represented as being not only magnificent, but almost reprehensibly sane; yet for no intelligible reason whatsoever he chooses to call himself William Smith, thereby subjecting his young wife to the most injurious of all suspicions, and himself to eighteen months' imprisonment on a charge of vulgar pilfering which, according to John Strange Winter—though this point is rather obscure—would have collapsed had he simply given his true name and address. All this is rather wild: indeed, it is very wild; but when the wildness is at its wildest, John Strange Winter's bright breezy manner carries us through; and the story, up to that railway accident in the tunnel which begins the complications, is as good as anything that the author has ever done. The three Dangerfield children are delightful, and the boy Godfrey, though a terrible prig, is a juvenile Bayard as well.

The people who did not read *Lyre and Lance* in the columns of *Punch*, but who become acquainted with it in its complete form, are people to be envied, for it is too perfect a dramatic organism to be dismembered without injury. In one or two of his most popular books Mr. Anstey has resorted very successfully to the aid of fantastic extravaganzas; but *Lyre and Lance* is pure comedy, with just a sufficient *souçon* of farce to give the required quality of flavour. The scenes at the country house where, by a series of misunderstandings, the young veterinary surgeon appears as a guest in the drawing-room and at the dining-table, while the fashionable minor poet has to endure the hospitality of the servants' hall, are deliciously imagined; and, as usual, the details of the workmanship do full justice to the whimsical conception. *Lyre and Lance* is certainly one of the most laughable books of the decade, as no book could well fail to be which showed Mr. Anstey at his best.

It is not in human nature that a clever man should like to be credited with only one endowment. Sir Frederick Leighton, who can do so many things excellently, "paints too, I believe"; and *The Little Huguenot* proves conclusively that Mr. Max Pemberton's art is equal to something more than such delightful impossibilities of romance as *The Iron Pirate* and *The Impregnable City*. *The Little Huguenot* has for its background the France of Louis XV.; but though the scene of our fine piece of dramatic action is the royal château at

Fontainebleau, we are, for the most part, in the silence of the far-off woodlands where Gabrielle de Vernet reigns as queen in her little kingdom. How Paul de Guyon brings to Gabrielle the king's shameful message; how it was answered and what came of the answer; how the little Huguenot, for de Guyon's dear sake, bearded the royal tiger in his lair; and how fateful journeys ended in lovers' meetings, must be learned from Mr. Max Pemberton's own pages, and it is pleasant learning. One does not often encounter a prettier historical novelette than this.

Mr. Bloomfield has dedicated *Holdenhurst Hall* to Prince Frederick Duleep Singh, on the ground that his Highness is "interested in all that pertains to Suffolk." The reader, therefore, expects a novel full of East Anglian local colour; but, save for a good number of references to Bury St. Edmunds, Mr. Bloomfield might as well have written for people "interested in all that pertains to" Lancashire, Warwickshire, or Cornwall, or, for that matter, New York, of which he has much more to say than of Suffolk. *Holdenhurst Hall* is a wild, rambling, shapeless novel, which contains a buried treasure, a seduction, a suicide, a vigorous family quarrel, a thin love affair, and a small sprinkling of grammatical errors, of which the question, "Where is my aunt and Connie?" is a characteristic example. The book is so very early Victorian, both in matter and manner, that one feels it ought to have been written, if written at all, fifty years ago. In 1895 it has rather a belated look.

The novel just noticed is a specimen of ordinary average amateurishness; but *Dorothy Saddington* is amateurishness in excelsis. To subject it to elaborate criticism, or indeed to criticism of any kind, would be a waste of time and space. It is a pity that injudicious friends or reviewers should encourage the author in the performance of tasks for which she has really no single qualification.

Mrs. Molesworth's novels for mature readers have not—and could not be expected to have—the unique charm of her stories for children; but they are so refined, so restful, they have such truth and delicacy of touch, and are so free from glare and glitter, that to come to one of them from any half-dozen of average contemporary novels is an unspeakable relief. In *White Towers* there is more than a mere suggestion of a purpose; for the story of Winifred Maryon is evidently intended as a warning to the girls who, stirred by the great thought of feminine independence, turn their backs upon obvious duties to search for "a career." Winifred and her two less ambitious sisters are very skilfully painted; and the same may be said of Bertha Norreys who, half against her will, is forced by Winifred to play the part of guide, philosopher, and friend. The weak point in the book is the family ghost. It is unconvincing, as contemporary ghosts are so apt to be; and its intervention, to bring the wayward girl to a sense of her duty, is too far-fetched and mechanical to be worthy of so fine an artist as Mrs. Molesworth.

The Marquis of Lorne appears utterly unable to tell a story, and in *From Shadow to Sunlight* there is nothing that can be called a story to be told; so as narrative the small book is hardly satisfactory. Nor has it any other attractions to compensate for this grave deficiency; for, though the characters who pop in and out of the pages talk "like a book," the book which they talk like is terribly dull and stilted. It is strange that the Marquis, who has both intelligence and ability, should misunderstand so seriously his own gifts and limitations.

JAMES ASHCROFT NOBLE.

SOME VOLUMES OF VERSE.

My Only Child. By Edmund James Mills. (Archibald Constable.) Believing not unwisely that of all monuments which are built by man the most imperishable is the one constructed of paper and print, Mr. Mills has set up for love of his lost child a memorial in the shape of a volume of very touching verses. In harping upon one string there is naturally a danger of becoming monotonous; and it might be expected that the author of *My Only Child* would cause a feeling of weariness in his readers, by devoting one hundred and forty pages to the recital of his loss. It is one of the triumphs of Mr. Mills that he has deceived expectation. But before we go any further it would be well to quote four of the tender verses in which the reason of this volume is explained:

"Marble will melt away,
Leaf at the frost decay,
Father's heart cease to beat;
Where then your memory, sweet?"

"Better than any stone,
Better than heart my own,
Better than leaf that fades,
This is my little maid's."

"All must die soon, I see,
Save love and poeësie;
Therefore my builded song
Surely will last for long."

"Thus, when my day is o'er,
And we have met once more,
Others will keep your name
Fresh as when first you came."

Few enterprises are more beset by difficulties than those which are connected with the publication of great sorrows in prose or in verse. Some writers are too tearful, and at last fatigue the sympathy of onlookers by the facility of their weeping; others of a prouder nature, shrinking from the too close approach of strangers, offend by using the other extreme, the extreme of frigidity. To discover the proper limits of both revelation and reticence, that is the hard task for those who record their pain in books. In our opinion Mr. Mills has hit upon the golden mean, and we feel sure that all readers of *My Only Child* will be quick to observe with how much dignity the sorrow is expressed. It is not everybody that can lament without becoming lachrymose. In another respect Mr. Mills has been wise: he has not chosen any one particular form of verse as the sole vehicle for his emotion. Of late it has been fashionable to mourn in sequences of sonnets; but Mr. Mills evidently has no liking for cutting up his grief into definite sections. This book contains many beautiful thoughts, and the task of a reviewer desirous of quoting is light. Here is the concluding part of a sonnet, the beginning of which questions whether it can be true that when the body dies

the soul, after taking rest, returns to the old abode on earth:

"If this be so, my child, my sweet-my-sweet,
Hath haply left the secret doors of late,
And, wafted on light wings, lit here alone;
Whence I perchance the little maid may meet
Lingering all heedless at my very gate,
And pass her by unknown, unknown, un-
known."

"Touch me," though it would gain by a process of shortening, is a poem which it must delight Mr. Mills to have written, and surely it will appeal with force to all who have lost those made dear to them by the wonderful activities of love. We give the first two stanzas and the last:

"Where are thou gone, my sweet?
I call thee, sad and slow.
Why is the time made long for us to meet?
Yearning I go.
Touch me, and I shall know.

"I ask the leaves, the flowers,
Whence their new grace and gloe;
Who tendeth them against the wind, the
showers,

Guideth the bee:
Touch me, and I shall see.

"Touch me, and I shall know
That sea, and land, and air,
Bring ever my lost love to me; and so,
Live like a prayer:
Certain thou wilt be there."

It remains to add that several of the poems in *My Only Child* brightly and musically record some of the pretty acts of the little maid whose departure begot this book.

Songs and Other Verses. By Dollie Radford. (John Lane.) If all books were as pleasant as Mrs. Radford's *Songs and Other Verses*, the critic might find this as much a land of milk and honey as of old Canaan was fabled to be. This sequel of *A Light Load* has all the virtues which made the earlier volume one to be enjoyed; but unfortunately Mrs. Radford has admitted into her choicest company several sets of verses which are out of harmony with the worthier group. The songs that tell of household happiness, of brave hearts, of the music made by such tuneful instruments as the pattering feet of children, of babies preparing for a voyage in the dark of the night, are sweet hearing indeed for all those to whom the interchange between wife and husband of domestic purity still means the very best of daily life. In these short flights of melody Mrs. Radford is at the top of her power to give delight. It has been urged against her that the songs of her singing are slender. Well, the same might with truth be said of Horace, who tells you exquisitely that a Roman gentleman would sometimes choose a midnight excursion against the boar in preference to the comforts resident in his spouse. Is not that slight? Or he relates the disinclination for games in a youth taken captive by the graces of some notorious flirt. Is not this slight? He redeems the unimportance of the episode by the treatment of genius. Mrs. Radford may not possess genius, but she has talents quite sufficient for ennobling a small theme by the excellence of her management. Instead of grumbling at the simplicity of Mrs. Radford's Muse, certain critics would be better employed in giving thanks for her abstention from the tortuosities and elongations which of late have been shouted into notice by the hoarse throats of unthinking partizans. Or they might (though the effort would doubtless be vain) attempt to compose verses as good as those which follow:

"My lover's lute has golden strings,
Bright as the sunlight in the air,
My lover touches them and sings
His happy music everywhere.

"My lover's eyes see very far,
Through the great toiling in the street,
To where the sea and mountains are,
And all the land lies still and sweet.

"My lover's lips are very kind,
He smiles on all who pass him by,
And all who pass him, leave behind
A greeting, with a smile or sigh.

"My lover's heart, ah, none may say
How tenderly it beats for me,
And, if I took my love away,
How silent all its song would be."

Or these:

"The little songs which come and go,
In tender measures, to and fro,
Whene'er the day brings you to me,
Keep my heart full of melody.

"But on my lute I strive in vain
To play the music o'er again,
And you, dear love, will never know
The little songs which come and go."

How much of a pity it seems that, in a volume otherwise so womanly with all that is wholesome in woman, Mrs. Radford should have rhymed on her declension into the smoking of cigarettes!

The Viol of Love, and Other Poems. By Charles Newton-Robinson. (John Lane.) Figuratively speaking, Mr. Newton-Robinson comes to us dressed in purple and fine linen. *The Viol of Love* has had lavished upon it all that the skill of designer, of printer, of binder could effect. So much for the outside; but the inside? Well, the author, without approaching absolute perfection in any one poem, has certainly managed to prove that he has more qualifications for the writing of verse than have nine out of ten of those who string rhymes together, full of faith in the exceeding beauty of their work. Among Mr. Newton-Robinson's possessions is imagination. He has also an ear for music, which, however, occasionally plays him false. What the author does not possess is a marked individuality of his own; but in a first book it would be ungenerous to make too much capital out of this deficiency in the poet. Not a few writers who have begun by imitating have ended by becoming strikingly original. We wish the author of *The Viol of Love* a fortune as kind, advising him, as first steps towards a finer position, to beware of compound adjectives and notes of exclamation. For the most part the translations in this volume are rendered in a way to command admiration, though Villon is made to suffer. Horace escapes unspoiled. We quote the poem to which Mr. Newton-Robinson accords pride of place: it is entitled "The Songs to the Viol":

"Songs, like dreaming chrysalids,
When the fateful heart-fire bids,
At the bursting of the rose,
Loose their prisoned embryos!
Large in passionate surprise
Flame the splendour-weaving eyes!
Wide in sun-warm rapture spread,
Moisture-welded wings unweaved,
Ardent in the noon to dare
Pulsings of the vagrant air,
And eager to be full unfurled
For the exploring of the world!

"Thou, sweet music's last adept!
Viol, whom Love's bow hath swept!
Viol, whom no meaner hand
Ever lifted, ever spanned!
Songs new-born, to thee we come,
In our first flight, faltering, dumb;
Yet Love's children! Let our wings
Only lightly brush thy strings,
Wake the chords, and we shall hear
Music mute for loveless ear,
And drink of that sole fount, in truth,
Pregnant of eternal youth;
Yet, adolescent in an hour,
Keep for ever childhood's flower!"

It would be unjust not to call attention to Mr. Laurence Housman's exquisite designs.

Sonnets and Songs. By M. W. Findlater. (David Nutt.) Mr. Findlater is not quite scrupulous enough: he takes a liberty when he calls a fragment of verse that happens to contain fourteen lines a sonnet. We are willing to admit that there are a few genuine sonnets in his little book, but for the most part it would be almost as correct to call some of these pieces odes. So much by way of complaint. We trust that Mr. Findlater will forgive so short a grumbling, and will put it down to principle, not to spleen. The mark of ability is to be detected upon most of the poems in his book; and sometimes a quite uncommon effect is produced. In the last two lines of "The Grave" the sense of conviction is well rendered by means of the repetition:

"O grave! O grave!—when next the spring comes
here

Thy turf shall waken as the blue days pass
To buds and bells, and blades of springing
grass,

Whose life is from the earth that now is eere.

But the sweet haste of the revolving year
Brings not my love to me—with buds and
grass.

The form that held the soul I loved, alas!
Is dust in dust—and will not reappear.

"O faithless heart! Dumb witnesses, they tell
Of the great certainty that satisfies—

Life cannot end, so love knows no farewell.

At last, one day—that comes like spring's
surprise

To winter earth—the soul—above the swell

Of death's dismay, shall rise—shall rise—shall
rise."

Among the songs we have found many musical lines and poetical images, though it occasionally happens that Mr. Findlater's ear passes flaws which cannot fail to offend the sensitive.

NORMAN GALE.

NOTES AND NEWS.

MR. EDWARD ARNOLD will publish in the autumn the *Diaries of George Howard*, seventh earl of Carlisle, the Whig statesman of the middle of the century, who is best known in history as having been twice Lord Lieutenant of Ireland. The diaries cover the period from 1843 to his death in 1864, and contain frequent allusions to most of the political, literary, and social personages of the time. They have been edited by Viscount Morpeth.

MR. JOHN MURRAY announces a new *Life of Bishop Heber*, by the Rev. Dr. George Smith, the biographer of William Carey and Henry Martyn. It will contain some letters and verses not hitherto published, and will be illustrated with a portrait, maps, and other illustrations.

MESSRS. LONGMANS & Co. have in the press a new book by Dean Farrar, entitled *Gathering Clouds*: a tale of the days of St. Chrysostom. It is to some extent a continuation of *Darkness and Dawn*, and, like that, it will be published in two volumes.

MESSRS. HODDER & STOUGHTON announce two new books by the Rev. John Watson, of Liverpool, author of "Beside the Bonnie Brier Bush." One of these, entitled *The Days of Auld Lang Syne*, will be published under the pseudonym of Ian Maclaren, by which he became famous; the other is *The Upper Room*, to appear in a new series of "Little Books on Religion," edited by Dr. Robertson Nicol.

MR. G. J. HOLYOAKE has written a manual for advocates and agitators—who have had no manual hitherto—which will be published shortly by Mr. Fisher Unwin, under the title of *Public Speaking and Debate*. The book deals

not only with the art but with the ethics of oratory and controversy.

MESSRS. JAMES NISBET & Co. will shortly issue a book entitled *The Experiences of a Russian Reformer*, by Mr. Jaakoff Prelooker, the originator of a religious society founded twelve years ago in Odessa, under the title of the "New Israel," with the view of uniting the Reformed Jews and the Russian Dissenters—Stundists and others.

MISS RHODA BROUGHTON'S new novel, "Scylla or Charybdis?" which has been running in *Temple Bar*, will be published in a single volume, by Messrs. Richard Bentley & Son, in the middle of next week.

MESSRS. OLIPHANT, ANDERSON, & FERRIER will shortly issue a new book by Miss Maggie Swan, entitled *Life's Blindfold Game*.

THE Tower Publishing Company will publish next week a new adventure story, entitled *Sibyl Falcon*, by Mr. Edgar Jepson, the scene of which is laid in the West Indies.

THE Roxburghe Press will issue almost immediately *A Sextet of Singers*, or Songs of Six, by George Barlow, J. A. Blaikie, "Paganus" (L. Cranmer Byng), Vincent O'Sullivan, Walter Herries Pollock, and Sidney R. Thompson.

THE next volume of the "Canterbury Poets" will be *Songs and Ballads of Sport and Pastime*, with an introduction by Mr. W. W. Tomlinson. Besides many old anonymous ballads, the anthology includes examples of Isaac Walton, Walter Scott, and Charles Kingsley, and also from such contemporary poets as Roden Noel, Andrew Lang, Norman Gale, and William Sharp.

MR. ELLIOT STOCK announces that Mr. Augustine Birrell's works are to be brought out in a cheap and uniform edition at half-a-crown each. The first volume, *Essays about Men, Women, and Books*, will be issued immediately. The same house has nearly ready a new fairy romance, entitled *Carl Winter's Dream*, by Paul Büttmann.

MR. ANDREW MELROSE will publish shortly a volume of children's verse by Mr. Horace Groser, entitled *Little Folks' Land*, with a frontispiece and title-page designed by Mr. Charles Robinson; an illustrated volume on the history of our colonial possessions, entitled *The Making of the Empire*; and also a volume dealing with the work and exploits of the early navigators, entitled *Out with the Old Voyagers*, by Mr. Horace G. Groser.

IN addition to the theological works mentioned in the ACADEMY of last week, the Clarendon Press will also publish shortly a revised edition of *Notes on Genesis*, by the Rev. G. J. Spurrell.

THE Sunday-school Union will publish immediately an entirely new Life of Christ, written in simple, picturesque language for children, entitled *Gentle Jesus*, by Helen E. Jackson, with a frontispiece by Charles Robinson, and numerous full-page illustrations by W. S. Stacey; and also another volume of the "Daring Deeds" series, by Mr. Frank Muddell, entitled *Stories of the Royal Humane Society*.

THE Church of England Temperance Society announce the completion of their *Church Temperance Hymnal*, the juvenile portion of which has already appeared. The aim of the committee has been to provide a collection of familiar temperance hymns and songs, with the addition of some original melodies and recent productions which have not hitherto appeared in any temperance hymn book.

THE Church of England Temperance Society will shortly issue two more volumes of their

"Azalea" series—*Friends in Dingy Court*, a story of life in a London byway, by a new author; and *Shifting Sands*, by Susan Carpenter.

MESSRS. MORISON BROS., of Glasgow, have in the press a new work by the Rev. David Macrae, of Dundee, to be entitled *Quaint Sayings and Odd Notions of Children*.

MR. J. H. HOLLANDER, Ph.D., of Johns Hopkins University, proposes to edit for the British Economic Association, of which he is a member, the correspondence of Ricardo with J. R. McCulloch and with Mr. Hutcheson Trower, between seventy and eighty letters in all. Dr. Hollander would be glad to hear of any letters of Ricardo in private possession.

THE Rev. W. J. Stavert, rector of Burnall in Yorkshire, has now ready for issue to subscribers the second volume of *The Parish Registers of Skipton-in-Craven*, covering the period from 1680 to 1771. Besides many entries relating to families well-known in the neighbourhood, it contains some notice of small-pox epidemics in 1716 and subsequent years. The edition is limited to one hundred copies.

WE have received from Messrs. Houghton, Mifflin, & Co., of Boston, the announcement of the death, on August 23, of the honoured head of their house, Henry Oscar Houghton. For a year past Mr. Houghton's health had been seriously impaired; but he continued to give attention to details of business, and was in his office but a few days before his death. His surviving associates will study to keep before themselves the same high aims which distinguished him in his long career as printer and publisher.

THE FORTHCOMING MAGAZINES.

MR. WALTER B. HARRIS, who has just returned from Armenia, will give in the October number of *Blackwood's* his "Unbiased View of the Armenian Question," in which he explains the causes which led to the recent massacres, and the characteristic traits of the Christians of Armenia.

A THIRD detective story, written in competition for the competition of £400 offered by an American syndicate, will appear in the October number of *Chapman's Magazine*. This time the author is an Englishman, Roy Tillet. The serial stories now running in the magazine will come to an end in November; and the Christmas issue will consist entirely of short stories, dealing with the supernatural and fantastic elements of life.

THE *Indian Magazine and Review* for October will contain an article, entitled "Old Panjab Days," by Mr. Lewin B. Bowring, who was assistant to the Resident at Lahore when the disturbances took place which led to the annexation of the Panjab.

COMMENCING with the October number, the *Studio* will be permanently enlarged by many pages, and improved by the addition of important supplemental illustrations. At the same time, the price will be increased to one shilling monthly.

THE editor of *Cassell's Saturday Journal* announces that a special commissioner of that paper has been sufficiently brave and hardy to recently undergo the ordeal of living for fifty days the actual every-day life of the homeless and destitute in the metropolis. The facts thus obtained will be set forth in a series of realistic papers commencing in the first number of a new volume, to be published this week. A new serial story by Frank Barrett, entitled "An Angel in Black," will also be begun in the same number.

Judy begins a new life with this week's issue, in the hands of Miss Gillian Debenham, who

has purchased the paper from Mr. Gilbert Dalziel. The editorial chair will be occupied by Mr. C. H. Abbott, who has acted as sub-editor for many years past.

ORIGINAL VERSE.

NIRVANA.

ONLY one block in the Building!
Only one stone in a wall!
To this hath it sunk, thine ambition,
Oh Soul, that so fain had been all?
Only one mid the countless myriads
Of whom the great Architect rears,
On our earth His mighty Temple,
Whose top shall reach the spheres.
Fain hadst thou stood out singly,
In a glory all thine own;
A Druid boulder, o'er the waste,
Majestic and alone;
A rough stone finger pointing
From earth to heaven alway,
A dumb voice for God mid the silence
Of the moor's untrodden way:
Thou hadst not feared mid the stillness
To rear thy front alone,
From earth and its wilder noises,
To the silence of God's throne:
But to be but one stone block only
Of myriads in a wall!
Canst thou stoop thy proud aspirations,
O Soul! that so fain had been all?
Yes, that is the task He sets thee,
If thou wilt have part in His Fane,
Ere the world was, whose foundations
Were laid in a Lamb that was slain;
His Temple, whose towering summit
Evanishes in the blue,
Where the Lamb, its deep Foundation,
Is its God-crowned Cope-stone too.
No solitary sentinel,
No Druid stone o'er the waste,
But one stone on others resting
In a slow growth that makes no haste.
One stone upon others resting,
And that others shall rest upon,
When the Builder's hand shall have fashioned
For thine own niche, thy life's work done.
One link in the long ascension
From chaos and night, alone,
Of the golden chain that hath ending
In the God-man on the throne.
Ah! better than lonely glory
To be poorest link in that chain;
To be meanest block in that Building,
For aye that shall remain.
More glorious than Nirvana,
Where Self and its claims hath cease;
The soldier merged in the army,
The part in the Perfect's peace.
Incorporate with the Author
And Finisher of Faith,
Like His, thy living glory,
Hath its deep roots in death.

JEANIE MORISON.

MAGAZINES AND REVIEWS.

TO the *Antiquary* for September Mr. A. W. Moore contributes a further instalment of his very interesting papers on the Folk-lore of the Isle of Man. Little is now to be discovered in folk-lore that is absolutely new; probably parallels might be found to all Mr. Moore has to tell in the legends of far-off lands. We confess, however, that several of his notes are new to ourselves. It seems it was thought that, when the sunlight flashed on the ripples of the wavelets as they broke among the pebbles on the beach, these gleams of light were the jewels of the mermaids, and that when the ripples thus sparkled the shore was protected from the approach of marauders. We see from this that mermaids were regarded as beneficent

beings, unlike fairies, who, in Keltic tradition, are so often malignant. It would, we assume, be hopeless to inquire whether this poetic fancy is of Norse or Keltic origin. Mr. Hailstone's paper on the Sockmen of the Isle of Ely is an addition to our knowledge. It seems that, in 1210-12, there were lands in several places on the Isle which were called "lands of the Britons." What can this mean? Several guesses have come to our mind. The least improbable one seems to be that the tenants of these lands or their ancestors had come from Brittany. Mr. MacBride discourses on the portraits of Archbishop Laud. However we may regard this unfortunate prelate, he was a man of sufficient interest to render every independent representation of him of considerable value. The engraving of the crypt of Lastingham Church gives a good idea of this most interesting sub-structure. We cannot call to mind Norman columns of the same kind existing elsewhere. They are very stumpy. The shafts, we are told, taper slightly. This is a remarkable feature, which may be seen in the engraving; but as this is taken from a photograph, we are by no means sure that our eyes would have convinced us of the fact had not the text confirmed it.

THE COMING PUBLISHING SEASON.

MESSRS. CHATTO & WINDUS'S ANNOUNCEMENTS.

Novels.—"A Woman Intervenes," by Robert Barr; "Married or Single?" by B. M. Croker; "The Voice of the Charnier," by L. T. Meade; "The Woman in the Dark," by F. W. Robinson; "Heart of Oak: a Three-stranded Yarn," and "The Tale of the Ten," by W. Clark Russell; "Sons of Belial," by William Westall; "Weir of Hermiston," a romance, by Robert Louis Stevenson; "Lady Kilpatrick," by Robert Buchanan; "Clarence," by Bret Harte, with 8 illustrations by A. Jule Goodman; "The Golden Rock," by E. C. Glanville; "Revenge!" by Robert Barr, with numerous illustrations; "Tom Sawyer, Detective, and Other Stories," by Mark Twain, with illustrations; "Rome," by Emile Zola, translated by E. A. Vizetelly; "The Fat and the Thin," by Emile Zola, translated and revised by E. A. Vizetelly; "The Real Lady Hilda," by Mrs. B. M. Croker; library edition of Hall Caine's novels—"The Deemster," with a new preface, and "The Shadow of a Crime"; library edition of Charles Reade's novels, in 17 vols.—"Peg Woffington," "Christie Johnstone," "Hard Cash," and "The Cloister and the Hearth," with a preface by Sir Walter Besant; library edition of Sir Walter Besant and James Rice's novels; "The Golden Butterfly," and "The Case of Mr. Lucraft, and Other Tales," "With Harp and Crown"; "My Flirtations," by Margaret Wynnman, with 13 illustrations by J. Bernard Partridge, new edition; "The Long Arm of the Law," by Dick Donovan; "Tales of the Caliph," by H. N. Crellin; "The Adventures of Jones," by Hayden Carruth, with 17 full-page illustrations.

Miscellaneous.—"Westminster," by Sir Walter Besant, a companion volume to "London," with an etched plate of the towers of Westminster, by Francis S. Walker, and 130 illustrations by William Patten and others; "The French Revolution" (Constituent Assembly, 1789-91), vols. iii. and iv., completing the work, by Justin Huntly McCarthy; "Diary of a Citizen of Paris during 'The Terror,'" by Edmond Biré, translated by John de Villiers.

Belles Lettres.—"Eighteenth Century Vignettes," third series, by Austin Dobson; "The Impressions of Aureole: a Diary of To-day"; "As We Are: As We May Be," by Sir Walter Besant; "Phil May's Sketch-book," containing

50 full-page cartoons; "The International Chess tournament, held at Hastings in August, 1895," containing all the 231 games played in the Tournament, with notes by the players and diagrams of interesting positions, portraits and biographical sketches of the chess masters, including E. Lasker, W. Steinitz, M. Tchigorin, Dr. Tarrasch, and many others, and a full account of the congress and its surroundings; "Moorland Idylls," by Grant Allen, with numerous illustrations; "The Ten Commandments: Stories," by George R. Sims; "In the Quarter," by Robert W. Chambers; "A Husband from the Sea," by T. W. Speight, forming the *Gentleman's Annual* for 1895.

MESSRS. G. P. PUTNAM'S SONS' ANNOUNCEMENTS.

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SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BULGARE, la, au lendemain d'une crise. Paris: Plon. 3 fr. DAUDOT, E. Don Rafael: Aventures espagnoles 1807-8. Paris: Plon. 3 fr. 50.

HISTORY, ETC.

CODEx diplomaticus Saxoniae regiae. II. Haupth. 15. Bd. Leipzig: Gleucke. 21 M. PIPER, O. Burgenkunde. Forschungen über gesamtes Bauwesen u. Geschichte der Burgen innerhalb d. deutschen Sprachgebietes. München: Ackermann. 25 M. PIRCKHEIMER, W. Schweizerkrieg. Nach Pirkheimer's Autographum im brit. Museum druck. v. K. Rück. München: Franz. 3 M. REHM, P. Das Lübecker Ober-Stadtbuch. Ein Beitrag zur Geschichte der Rechtsquellen u. des Liegenschaftsrechtes. Hannover: Helwing. 8 M.

VIRCHOW, R. Ueb. die culturgeschichtliche Stellung des Kaukasus, unter besond. Berücksicht. der ornamentirten Bronzegeräthe aus transkaukas. Gräbern. Berlin: Reimer. 6 M. 50.

PHYSICAL SCIENCE, ETC.

BASTIAN, A. Ethnische Elementargedanken in der Lehre vom Menschen. 1. u. 2. Abth. Berlin: Weidmann. 9 M.

ENGELHARDT, R. Die pelagischen Phyllozoen u. Typhlozoen. 2. Bd. Die pelagischen Phyllozoen u. Typhlozoen. Von J. Reibisch. Kiel: Lipsius. 10 M.

Festschrift der deutschen anthropologischen Gesellschaft zur 26. allgemeinen Versammlung zu Cassel gewidmet v. der Residenzstadt Cassel. Cassel: Fischer. 4 M.

PHILOLOGY, ETC.

ANNALI della società Rhaeto-romanza. Annua IX. Chur: Mich. 7 M.

NACHT, J. Tobia ben Elieser's Commentar zu Threni (Lekach Tob). Zum 1. Male nach MS. München brg. Frankfurt-a.-M.: Kaufmann. 2 M.

SACHAU, E. Skizze d. Fällisch-Dialekts v. Mosel. Berlin: Reimer. 5 M.

SEES, Th. Westfälische Studien. Berlin: Reimer. 3 M. 50.

CORRESPONDENCE.

CHAUCER'S TRANSLATION OF BOECE'S "BOKE OF COMFORT."

Oxford: Sept. 4, 1895.

IN preparing for the Early English Text Society an edition of John Walton's Poetical Translation of Boethius' *de Consolatione Philosophiae*, I have had occasion to make an examination of the various French versions of the *Consolation*, which has brought to light some striking parallels between Chaucer's "Boece" and the earliest of the translations ascribed to Jehan de Meung.

M. Delisle, in his *Inventaire des MSS. français de la Bibliothèque Nationale*, Appendix to vol. ii., p. 31 ff. (Paris, 1878), gives a description of the various MSS. of this translation. He is wrong, however, in cataloguing among them MS. Fr. 809, which contains only the parts that render the *prosaes* of Boethius, the *metra* having been supplied from the prose-verse translation ascribed to Jehan de Meung—a fact not noticed by M. Delisle. A discussion of the bearing this has on the question of Jehan de Meung's authorship of the versions ascribed to him would require too much of your space. For convenience of reference, however, I shall adopt M. Delisle's opinion, and speak of the prose version contained in MS. Fr. 1097, Lat. 18,424, Fr. 1098 of the Bibliothèque Nationale, as Jehan de Meung's translation.

That Chaucer is much indebted to this will, I think, be apparent from the following extracts, taken mainly from the first part of the first book. To say how far his indebtedness goes will require a much more detailed discussion, together with a comparison of Chaucer's prose translations from known French originals, notably the *Tale of Melibeus*. The results of such a comparison I hope soon to publish.

I quote from Obbarius' Latin text (Jena, 1843), and from Mr. Skeat's *Chaucer*, vol. ii. (Oxford, 1894), as being most accessible. My French text is taken from MSS. Fr. 1097, Lat. 18,424 (=L₂), together with readings from Lat. 8634B (=L₁), where its fragments correspond. In several instances I have referred to Pierre de Paris' translation (MS. Vat. 4788), because it is made in a spirit quite the same with that of Chaucer's "Boece" and Jehan de Meung's translation, and is better than either.

Boethius (bk. Jehan de Meung Chaucer (ed. i., m. i., l. 2)— (MS. Fr. 1097, Skeat, bk. i., m. i., l. 2)—
maestros modos. fol. 25, col. 1, i., l. 4)—vers
l. 20)—vers de of sorowful ma-
doloreuse ma-
tiere.

The natural phrase to translate *maestros modos* is the one used by Pierre de Paris—viz., *vers tristes*—to which the corresponding English would have been *sorrowful songs*. *Flebilibus modis* occurs at bk. iii., m. xii., v. 7., where Jehan de Meung has

par ses plourables chansons, and Chaucer translates: by his weeply songes.

Bk. i., m. i., l. 6: Fol. 2b, col. 1, l. Bk. i., m. i., l. 6: 25:

Ne nostrum que elles ne me that they ne
comites prose- iussent com- weren felawes,
querentur iter. paignes, et and folwedemy
poursuissent wey.
(poursuissent L₁,
poursuissent L₂)
nostre airre.

Here both translators render the appositive and verb by two co-ordinate verbs.

Bk. i., p. i., l. 6: Fol. 2b, col. 2, Bk. i., p. i., l. 7: 1. 19:

quamvis ita la soit ce que al were it so
aevi plena foret, elle fust plaine that she was ful
ut nullo modo de si grant sage of so greet age,
nostrae crede- que on ne croitit that men ne
retur acetis: en nule maniere wold nat
statura discre- que ele fust de trowen in no
tionis ambiguae. nostre temps. manere, that
Le stature de she were of oure
elle estoit de elde. The
douteus in- stature of hir
gemens. was of a doutous
jugement.

Ita aevi is here translated as if it had been *tanti aevi*. Pierre de Paris correctly translates "*elle fust pleine de aage en tel maniere que*," &c. The passive *crederetur* is made active. Chaucer almost invariably uses *men* in the *Tale of Melibeus* to render the French *men*; cf. *men reddon for lioit ten* in the next passage.* Note, too, the French *de elle* and Chaucer's *of hir* as possessive genitive. The same thing occurs in Bk. i. m. i., l. 8, where Chaucer translates *mea fata* by *wordes of me* corresponding to Jehan de Meung's *destinées de moi*.

Bk. i., p. 1, l. Fol. 2b, col. 2, Bk. i., p. i., l. 13: 1. 30: 1. 13:

Vestes erant Ses robes es- Hir clothes
tenuissimis filis, toient de tres weren maked of
subtili artificio, delez filz et [et] right delye
indissolubili ma- om. L₂) de sou- thredes and
teria perfectae, tille ourraigne, subtil crafte of
quas, uti post de matiere par- perdurable ma-
cadem prodente durable par- tere; thewhiche
cognovi, suis fetes; les queles clothes she
manibus ipsa elle auoit tissues hadde wove
de ses mains si with hir owene
comme le cognu hondes, as I
(connui L₂) knew wel after
apres par li by herself, de-
meismes de- claringe and
monstrant et showinge to me
(dem. et] om. the beautee;
L₂) recognois-

Quarum spec- la blaute the whiche
ciem, veluti fun- des queles clothes a derk-
mosas imagines une occurre nese of a for-
solet, caligo (obscurece L₂) leten and dis-
quodam neg- de anciennete pyssed elde
lectae vetustatis despitte auoit hadde dusked
obduxerat. occurre, si and derked, as
comme elle seult it is wont
to occurir les derken bi-
ymages en- smokedeimages.
fumees.

Harum in ex- Ou derrenier In the nether-
tremo margine oule de ses (de este hem or
r (græcum ses] des L₂) bordure of thise
Latin of L₂) in robes et ou plus clothes men
supremo vero 0, bas lioit len reddon, ywoven
legebatur in- tissue une letre in, a Grekish
textum. grezische (grece P, that signi-
L₂) tele P qui fyeth the lyf
seneffoit la vie Actif; and
actiue; et par aboven that
desus ou plus letre in the
haut oule une heyste bor-
autre letre tele dure, a Grekish
0 qui seneffoit T, that signi-
la vie contem- fyeth the lyf
plative (actiue) Contemplatif.

* Cf. Le Menagier de Paris, p. 190, l. 1: *doit l'en garir*; and *Canterbury Tales* (ed. Skeat, 1894), B 2206: *Shul men worishe*; also Men. 190, l. 26 and B 2220, Men. 191, l. 11 and B 2215, Men. 191, l. 16 and B 2226, &c.

vie] om. L₂); And bitwixen
et entre ces II these two lettres
letres estoient ther weren seyn

Atque inter veus illeuc (il- degrees, nobly
utrasque litteras leuc] om. L₂) unuz ywroght in
in scalarum degrees fais a (en manere of lad-
modum gradus L₂) maniere de dres; by whiche
quidam insigniti eschieles; par degrees men
videbantur, quiles quies len mighten climben
bus ab inferiore peust monter de fro the nether-
ad superius ele- la plus basse este letre to
mentum esset letre a la plus the upperste.
adscensus. haute. Et toute- Natheles handes
Eandem tamen uois les mains of some men
vestem uolent- daucunes gens hadde corven
torum quorum- auoient tranchie that clothe by
dam sciderant cele robe par violence and by
manus. force et par vio- strengthe;
lence.

Besides the general similarity of the two passages note (a) Chaucer's rendering of *subtili artificio* as an ablative of material. He seems here to have construed the two *de's* of the French in the same sense, joining the phrases together and introducing them by the corresponding *of*. (b) The translation of *ex prodente*. (c) Chaucer's making the word *beautee*, which is the *speciem* of the following sentence, the object of *prodente*, and not of *producerat*, a mistake best explained from the French sentence, which he may have divided wrongly, reading *des queles* as *les queles*. (d) The correspondence of the glosses to *ii* and *0*. This, however, might be due to both translators having used originals similarly glossed. The philosophical distinction between *actif* and *contemplatif* is not uncommon in Middle English (see the examples under *Active 1* in the *New English Dictionary*). The glosses, however, do not always correspond in the two versions, nor are they always the same in the various MSS. of Jehan de Meung's translation. An interesting correspondence is found in Bk. i., p. v., l. 52, where Jehan de Meung has the gloss (MS. Fr. 1097, fol. 4b, col. 2.):

"Comme le Roy theodorie, qui par vn chier temps auoit ses greniers plains de bles, commanda que cist ble fust chierement vendu, et fist crier ban que nus n'achetast ble fors quele sien jusques atant qu'il eust tout vendu, le boece alai contre cest establissement, et le vainqui le roy meismes sachant & cognoissant."

Then follows the gloss "*Coempcion cest a dire*," &c., which Mr. Skeat has displaced (see footnote to l. 61 of bk. i., p. iv.). (e) The rendering of *utrasque*. (f) The translation of the comparatives *inferiore* and *superius* by superlatives. (g) *Violentorum quorundam*: Chaucer's here expressing adverbially the idea contained in the substantive *violentorum*, and his using the same pair of words* to do it with as that employed by Jehan de Meung, can hardly be the result of accident.

These are a few of the striking similarities that exist between the two translations. But there are, on the other hand, divergences enough to exculpate Chaucer from the charge of having merely translated Jehan de Meung's French without ever having looked at the Latin original. The most natural explanation of the similarities is that Chaucer had before him as he worked his predecessor's version, and drew largely from it, translating word for word in the difficult passages, in the others altering the French to suit his ideal of fitness and accuracy.

In his alterations, however, he very often blunders; for Jehan de Meung's version certainly possesses a fluency, beside which Chaucer's translation is cramped and stilted.

MARK LIDDELL.

* The inversion of order is easily paralleled from the *Melibeus*; cf. Men., p. 191, l. 18, and B 2228, Men. 194, F and B 2258, Men. 202, 26, and B 2392, &c.

MANICHAISM AND BUDDHISM.

Croydon: Sept. 10, 1895.

In going through the correspondence of Strype, the antiquary, in the Cambridge University Library, I came upon a letter (Mm. VI., 49, 1) to Strype, from his cousin, James Bonnell, a copy of the greater part of which I append. I do not know if any earlier writer had noticed the connexion of Manichaeism and Buddhism. Bonnell's conclusions are, of course, incorrect: Manichaeism having borrowed from Buddhism, and not *vice versa*.

DONALD FERGOUSON.

"Sept. 12. [16] 81.

"GOOD COSEN,—Looking on part of Epiphanius, I accidentally met y^o word Buddha; w^{ch} I remember to have signified, God, in Cos^a Knox's book.* Now whether my making a remark at this word was only thron my ignorance of y^o Assyrian language, for such this word is, you will know: however I beller' it dos not signifie God wth them; becaus no man then woud have taken it for his own name. The story thus. Lib. 2: to: 2. HET. LXVI.

"CONTRA MANICHÆOS.

"Scythianus being a scholar, grew rich in merchandizing in India, & settled in Thebais, marrying a songstress bought out of public stews, & growing vain in his imaginac^o set his head upon a new hypothesis of 2 Gods, & hearing of y^o Apostles proceedings in Judæa went thither for disputing sake, taking many Jewels & one slave Terbinthus; wher finding his Dogma to receiv no entertainm^t, while he sought to confirm it by Miracle, broke his neck of a hous. Terbinthus acquainted wth all his secrets, takes his Jewels, & (bawking his Dame at Thebais) goes privately into Persia, & y^e he might not be known, goes under y^o name of Buddha. (Sic transominatus Assyriorum lingua, as Epiphanius sais in another place.) Ther endeavouring to propagate his masters doctrine, tho wth ill success ev'n among y^o heathen priests, had y^o same fate by attempting Miracles, & broke his neck: an old widow his Landlady, seized his Jewels; & left y^m at her death to her slave Cubricus; who coming to y^o books of Buddha set up likewise for a prophet, & calod himself Manes (quod Babylonis significat vas). But undertaking y^o cure of y^o Prince, in y^o name (or by y^o books) of Buddha, y^o Prince died under his hand & he was comitted to Prison; whence by bribes he procured his liberty, & afterw^{ds} went about venting his Doctrine, & became author of y^o sect of y^o Manichees, w^{ch} was much dispered, & in multis terris partibus decantata.

"Now probably this might get into Ceylon, & his disciples preach up Buddha for a God, among those people, & whether their Relig^o has not a tincture of this Manichæism y^o may Judg. But further, while this Manes was in Prison, some of his disciples w^m he had before sent, returned from Judæa wth y^o books of y^o Evangelists & Law, out of w^{ch} he perverted many thgs to his purpose; & calld 3 of y^o chief of his disciples, Thomas, Hermas, & Adam: w^{ch} last one may suppose an Apostle of this Iland, & from him phaps came y^o Pico d'Adam. You must pardon me for telling you a story at larg, w^{ch} doubtless y^o know already: & for my conjectures, if they seem to you incongruous.

". . . I am D C y^r affectionately J. Bonnell."

"QUARREL," IN "KING HENRY VIII." II. iii. 14.
Cambridge: Sept. 14, 1895.

I do not think the line in "King Henry VIII." (II. iii. 14) has been correctly explained. It has been considered a *crux*, and various emendations have been proposed. It seems to me quite right as it stands.

The difficulty is in the word "quarrel"; let me quote the context:

"Much better
She ne'er had known pomp: though 't be tem-
poral,

* *An Historical Relation of the Island Ceylon*, . . .
By Robert Knox, London, 1681. The reference is to p. 72.—D. F.

Yet if that quarrel, Fortune, do divorce
It [i.e., pomp] from the bearer, 'tis a sufferance
pang
As soul and body's severing."

"Sufferance," of course, means suffering, or pain, as is usually said.

In "Macbeth," I. ii. 14, we find mention of "Fortune, on his damned quarrel smiling," where "quarrel" means "contention" or "unrighteous cause"; but this is quite a different passage, and personifies Fortune in quite a different way.

My belief is, that in the above passage the word "quarrel" has its other well-known sense of "cross-bow bolt"; for which see Spenser's "Fairy Queen," II. xi. 24 and II. xi. 33. It ought to be borne in mind that, before the invention of gunpowder, the quarrel or square-headed bolt, as shot from a cross-bow, was the most deadly missile known; as King Richard I. found to his cost. Spenser did well to speak of it as a "deadly quarle."

I take it that Fortune is here likened to a shaft so deadly that, when it strikes a great person, it divorces pomp from him, and at the same time causes a pang like that of death itself. When Fortune's weapon pierces him, it severs him from his former pomp with a bitter throe. We have, by the way, the authority of Hamlet for the assertion that "outrageous fortune" is well provided with "slings and arrows" and similar destructive weapons, which it is not easy "to suffer."

I do not know of any other kind or sort of "quarrel" that can, with any fitness, be considered capable of "divorcing pomp from its bearer," and, at the same time, can appropriately be employed as a symbol for adverse fortune.

WALTER W. SKEAT.

THE NEGLECT OF ENGLISH IN GRAMMAR SCHOOLS.

Rochester: Sept. 18, 1895.

I think my friend Dr. Furnivall rather underestimates the amount of English teaching given in some Grammar Schools fifty years ago. Let me give my own experience.

I was at Oakham Grammar School from 1839 to 1846, under the headmastership of John Doncaster, a Wrangler and Chancellor's Classical Medalist in 1794. In the lower classes we read aloud to a master some English author of a kind to interest us, receiving explanations from him, and being questioned as to the meaning of words and the general sense of what we read. In the higher classes we learned by heart selections from good English authors, both in prose and poetry. I learned in this way the whole of Milton's "Samson Agonistes," and a considerable portion of his "Comus." But that which most stimulated us in our appreciation of our own tongue was, I think, the constant demand which our old master made upon us for idiomatic and vigorous English in our rendering of classical authors, and his constant citation of English classics in illustration of what we read. Certain it is that I, and I believe many others, acquired a taste for Shakspeare, Milton, Pope, and other excellent writers, which is, I fear, not very often found in those who have "ground" at English Classics in the excellent—but to boys, tedious—school editions provided in the present day.

S. CHEETHAM.

Swanwick: Sept. 18, 1895.

Any remarks from Dr. Furnivall concerning the educational use of the study of English must command attention and respect. His letter of September 9 appears to have been called forth by an historical illustration which he has met with in the statutes of Bruton

Grammar School, dated 1519. The illustration is interesting and instructive, showing us how a new fashion of learning drove out the old fashion—perhaps with some gain in one direction, but certainly with much loss in another.

Without elaborating the moral of his instances, Dr. Furnivall has indicated the line of his thought when he suggests that the true office of Latin and Greek, is now no longer to supersede English, but rather "as a help to English." In this phrase I do not understand him to mean that he would have children first taught Latin and Greek, that they might subsequently, with cultured minds, come to the study of English. If this be his meaning, I have taken him wrong. What I understand him to mean is—that mature scholarship in Greek and Latin should be valued as a help to the more complete understanding of an Englishman's native tongue and native literature. If I am right in this interpretation of his words, I entirely agree with him, although it touches not the point to which my own attention has been more especially drawn.

The point which interests me is much earlier in the educational course. I would plead that the first stage of grammatical training should be through English, and that a child should have learnt to parse in English, and that thoroughly, before he be admitted to enter upon the elements of Latin. There is no inconsistency between my notion and that of Dr. Furnivall. He holds that English should be the end in view; I hold that it should be the starting-point. The one view supports and confirms the other.

J. EARLE.

HERODAS = HERODES ATTICUS.

London: Sept. 16, 1895.

Now that the excitement caused by the discovery of the Mimes of Herodas or Herondas has subsided, I should like to ask one question: What are the grounds on which the work is ascribed to some other author than Herodes Atticus, to whom the scanty fragments previously extant were in former days attributed? The grounds may, for all I know, be absolutely convincing; but, as upsetting a previously received opinion, they should be put formally on record.

R. J. WALKER.

SCIENCE.

Philo about the Contemplative Life. Critically edited by F. C. Conybeare. (Oxford: Clarendon Press.)

THE Treatise on the Contemplative Life attributed to Philo fills fifteen octavo pages in the original Greek text. Mr. Conybeare's edition of it occupies 400 pages. This elaborate treatment is due not to the merits of the work in question, but to the fact that its authenticity was impugned some years ago by Lucius von Strassburg, so vigorously as to convince such scholars as "Profs. Schürer, E. Zeller, Ad. Harnack, Hilgenfeld, Hatch, Robertson Smith, Cheyne, Drummond, Little, and many others" (p. 326), that he had made out his case. None of these eminent theologians is likely to have been prejudiced *a priori* against the Philonian authorship of the *De Vita Contemplativa*; and Zeller in particular must have been reluctant to admit the spuriousness of a document which he had used to support his theory of Pythagorean influence on Jewish thought. If Mr. Conybeare has succeeded in his intention, he will have pulled the tract out of the fire.

The editor has certainly brought up a very formidable array of scholarship in support of his thesis. Besides an immense mass of subsidiary studies, he has read through Philo twice, and even thrice, and has thus been enabled to illustrate nearly every sentence of the disputed treatise by a long list of parallel passages from the acknowledged productions of the Alexandrian's fluent pen. It seems to me that Mr. Conybeare has made out a strong case for the Philonean authorship of the *De Vita Contemplativa*, and a very strong case indeed against the theory of Lucius, that it is a Christian forgery designed to serve as a defence of monachism towards the beginning of the fourth century A.D. Both the vocabulary and the style are Philonean; and the Therapeutae, whose mode of life it describes, although not without points of resemblance to a Christian community, are much more Jewish than Christian. Still, the whole story may be a religious romance; and some early imitator of Philo may be responsible for its invention. It seems strange that Josephus, who was so anxious to find parallels to the various Greek philosophical schools among his countrymen, should have omitted to mention such a striking instance as the Therapeutae, had he ever come across one of their settlements or read about them in Philo—an author with whom he seems to have been acquainted. Equally strange is the total silence of Philo himself as to their existence in his other writings. Mr. Conybeare does, indeed, adduce a string of passages from the latter which he interprets as referring to such an order; but, in my opinion, his quotations do not bear out his assertion. Indeed, Philo's advice to young men, not to turn their backs on the world, goes to prove that a monastic order counting a number of young men in its ranks would not have found favour in his eyes; and whatever Mr. Conybeare may say to the contrary, some of the Therapeutae were very young (*D.V.C.*, M. 481-2, p. 105 of this ed.).

I may be permitted to point out some blemishes in a very scholarly work. Mr. Conybeare enumerates as "nearly contemporaneous" with Philo a series of Greek writers extending from Polybius to Iamblichus (p. 354), which is much as if one were to speak of Sir John Fortescue and Mr. Sinnett as nearly contemporaneous with Cudworth. The "Axiochus," an unquestionably spurious dialogue, is more than once quoted as by Plato. An outrageous suggestion of Captain Burton's, that "the verse Gen. i. 27, ending 'male and female created He them,' refers to the creation of a compound bi-sexual human being of the kind so commonly represented in Hindu sculptures," is mentioned as "plausible" (p. 237). At the Pentecostal Feast of the Therapeutae "the distinction of master and slave was forgotten, in obedience to Deut. xvi. 11, 12" (p. 339). Here there is a double blunder; for the Therapeutae, discarding slavery altogether, could not forget a distinction which never existed among them, and Deuteronomy merely provides that slaves are to take part in the festival, not that they are to make a Roman Saturnalia of it. Observance of the

Sabbath is spoken of as "the one tenet of Judaism, for the supposed violation of which the founder" of Christianity "was put to death" (p. 301). Can it be that Mr. Conybeare has never read the story of the Passion? Lucius is accused of ignorance for translating δι' ἐπτά ἡμέρας (*D.V.C.* 481, 22) "every seven weeks," whereas, according to our editor, it means "seven weeks after" the Passover (p. 337)—a rendering that might very well be accepted had the Passover been mentioned just before, which, unfortunately, it is not, nor, indeed, anywhere else in the treatise.

ALFRED W. BENN.

EPIGRAPHIC DISCOVERIES IN MYSORE.

Vienna: Sept. 3, 1895.

MR. L. RICE, C.I.E., the director of the Archaeological Department in Mysore, who, two years ago, discovered the Asoka Edicts of Siddāpur, has again made three most valuable finds. He has kindly forwarded to me photographs and transcripts of his new inscriptions; and, with his permission, I give a preliminary notice of their contents, which indeed possess a great interest for all students of Indian antiquities.

The best preserved among the three documents is a long metrical Sanskrit Prasasti or Eulogy on the excavation of a tank near an ancient Saiva temple at Sthāna-Kundūra, begun by the Kadamba king Kākusthavarman, and completed in the reign of his son Śāntivarman. The author of the poem, which is written in the highest Kāvya style, was a Saiva poet called Kubja, who, as he tells us, transferred his composition to the stone with own hands. He devotes nearly the whole of his work to an account of the early Kadamba kings, regarding whom hitherto little was known except from their land grants, published by Dr. Fleet in the *Indian Antiquary*. Like the land grants, the Prasasti states that the Kadambas were a Brahminical family, belonging to the Mānavya Gotra, and descended from Hārītiputra. But it adds that they derived their name from a Kadamba tree which grew near their home. In this family, Kubja goes on, was born one Mayūrasarman, who went to Kāñchi in order to study, and there was involved in a quarrel with its Pallava rulers. He took up arms against them, and after a prolonged and severe struggle he became the ruler of a territory between the Amarārnava and Premāra. Mayūrasarman left his possessions to his son Kaṅga, who adopted instead of the Brahminical termination *sarman* of his father's name, that which distinguishes the Kshatriyas, and was called Kaṅgavarman. Next followed Kaṅga's son Bhagiratha, who had two sons, Raghua and Kākusthavarman. Both became successively rulers of the Kadamba territory; and Kākustha's successor was his son Śāntivarman, during whose reign Kubja composed his poem, while residing in an excellent village (*varaśāna*) granted by that king. The last two kings are known through Dr. Fleet's Kadamba land grants, but the names of their predecessors appear for the first time in Mr. Rice's Prasasti. New also is the account of the manner in which this branch of the Kadambas rose to power. It seems perfectly credible, since Brahminical rebellions and successful usurpations have occurred more than once in the Dekhan both in ancient and in modern times. The change of the termination in Kaṅgavarman's name, and the adoption of the names of mythical warriors by his descendants, may be due to a marriage of the Brahman Mayūra with the daughter of a chief or king belonging to the Solar race,

whereby his son and his offspring would become members of the Kshatriya caste. The inscriptions show that such alliances were by no means uncommon in ancient times.

Incidentally, the Prasasti mentions besides the Pallavas two other royal races: "the great Bānas," on whom Mayūrasarman is said to have levied tribute; and, what is of much greater interest, the Guptas, whom Kākusthavarman is said to have assisted by his advice. The verse referring to the Guptas occurs in line 8 of the Prasasti, and I give its translation in full:

"That sun among princes (*Kākustha*) awakened by the rays of his daughter (*Sāvitri-Sarasvatī*, 'personified intelligence'), the glorious races of the Guptas and other kings, that may be likened to lotus-beds, since their affection, regard, love, and respect resemble the filaments [of the flower], and since many princes attend them, like bees [eager for honey]."

The Guptas, who were attended by many princes, hungering for their gifts as the bees seek the honey of the lotus, are, of course, the Imperial Guptas; and the Gupta king whom Kākusthavarman "awakened by the rays of his intelligence" is in all probability Samudragupta. As far as is known at present, he was the only Gupta who extended his conquests to the Dekhan. His court-poet, Harishena, alleges in the Allahabad Prasasti that Samudragupta imprisoned and afterwards liberated "all the princes of the Dekhan," and mentions twelve among them by name. Samudragupta's reign came to an end sometime before 400 A.D. Hence Kākusthavarman, too, would seem to have ruled in the second half of the fourth century, and Mr. Rice's new inscription probably belongs to the beginning of the fifth. Its characters exactly resemble those of Kākusthavarman's copper-plates, which Dr. Fleet long ago assigned to the fifth century on palaeographical grounds. The two estimates thus agree very closely, and mutually support each other.

In addition to these valuable results, Mr. Rice's new inscription furnishes an interesting contribution to the religious history of Southern India. As all the land grants of the early Kadambas are made in favour of Jaina ascetics or temples, and as they begin with an invocation of the Arhat, it has been held hitherto that these kings had adopted the Jaina creed. Kubja's Prasasti makes this doubtful, and shows at all events, that they patronised also Brahmans and a Saiva place of worship. An incidental remark in the concluding verses, which describe the temple of Sthāna-Kundūra, proves further that Saivism was in the fifth century by no means a new importation in Southern India. Kubja mentions Śātakarni as the first among the benefactors of the Saiva temple. This name carries us back to the times of the Andhras, and indicates that Saivism flourished in Southern India during the first centuries of our era.

Mr. Rice's two other finds are older than the Prasasti, and possess, in spite of their defective preservation, very considerable interest. They are found on the one and the same stone pillar, and show nearly the same characters, which are closely allied to those of the latest Andhra inscriptions at Nasik and Amarāvati. The upper one, which is also the older one, contains an edict in Prakrit of the Pili type, by which the Mahārāja Hārītiputta Śātakarni, the joy of the Vinhukadadufu family, assigns certain villages to a Brahman. This Śātakarni is already known through a short votive inscription, found by Dr. Burgess at Banavāsi, which records the gift of the image of a Nāga, a tank, and a Buddhist Vihāra by the Mahārāja's daughter. The new document, which contains also an invocation of a deity, called Mattapattideva, probably a local form of Śiva,

teaches us that Satakanni was the king of Banavasi; and it furnishes further proof for the early prevalence of Brahmanism in Mysore. It certainly must be assigned to the second half of the second century of our era. For the palaeographer it possesses a great interest, as it is the first Pali document found in which the double consonants are not expressed by single ones, but throughout are written in full. Even Hāritiputta Satakanni's Banavasi inscription shows the defective spelling of the clerks.

The second inscription on this pillar, which immediately follows the first, and, to judge from the characters, cannot be much later, likewise contains a Brahminical land grant, issued by a Kadamba king of Banavasi, whose name is probably lost. Its language is Mahārāṣṭrī Prakrit, similar to that of the Pallava land grant published in the first volume of the *Epigraphia Indica*, and Sanskrit in the final benediction. It furnishes additional proof that, at least in Southern India, the Mahārāṣṭrī became temporarily the official language, after the Prakrit of the Pali type went out and before the Sanskrit came in. This period seems to fall in the third and fourth centuries A.D.

The numerous and various points of interest which the new epigraphic discoveries in Mysore offer, entitle Mr. Rice to the hearty congratulations of all Sanskritists, and to their warm thanks for the ability and indefatigable zeal with which he continues the archaeological explorations in the province confided to his care. To the expression of these sentiments I would add the hope that he may move the Mysore government to undertake excavations at Sthāna - Kundūra, or other promising ancient sites, which no doubt will yield further important results.

G. BÜHLER.

SCIENCE NOTES.

THE general committee of the British Association has unanimously accepted the invitation to hold the meeting for 1897 at Toronto. The commencement of the meeting to be held at Liverpool next year has been fixed for Wednesday, September 16; and Sir Joseph Lister has been nominated for the presidency. The total attendance at the recent meeting at Ipswich was 1324, of whom 261 were ladies, and 22 foreign members. The sum received from subscriptions was £1236; and the total amount appropriated in money grants for scientific purposes was £1160.

THE Swiney Lecturer at the South Kensington Museum this year is Dr. J. G. Garson, who has taken for his subject "The Geological History of Man." The lectures will be delivered on Mondays, Wednesdays, and Fridays, at 5 p.m., beginning on October 4.

THE resignation is announced of Mr. R. Trimen, curator of the South African Museum at Cape Town; and also of Mr. R. L. J. Ellery, director of the Melbourne Observatory.

PROF. A. AGASSIZ, of Harvard, has been elected a corresponding member of the Berlin Academy of Science.

THE prize of 400 dollars, given by Dr. Gould's *Astronomical Journal* for "the most thorough discussion of the theory of the rotation of the earth, with reference to the recently discovered variations of latitude," has been awarded to Prof. Newcomb, whose paper was the only one submitted.

PHILOLOGY NOTES.

WE have received the annual report of the Judith Montefiore College at Ramsgate. An account is given of the courses of lectures

delivered during the year by Dr. M. Gaster (the principal of the college), Dr. H. Hirschfeld, and the Rev. B. Schewzik; also of the literary work done by the students—such as compiling an index of all the proper names in Dr. Neubauer's edition of the Hebrew Chronicles. As on previous occasions, the report is rendered permanently valuable by the addition of two original communications. One of these is the address delivered by Dr. Gaster on the anniversary of Sir Moses Montefiore's death, the subject being the origin and development of the Kabbalah. The introduction of the theory of metempsychosis, by French Rabbis of the thirteenth century, he attributes to contact with the Albigenses; and with regard to the source of the Lohar, which is generally ascribed to a Spanish Rabbi of the end of the same century, he conjectures that its materials may have been drawn from a mystical commentary written in the East. The other original contribution comes from Dr. Hirschfeld, who here prints for the first time, from an unique MS. in the Bodleian, a philosophical poem written in the Maghribine dialect of Arabic by a Spanish Jew, probably in the early part of the fourteenth century; also a nearly contemporary Hebrew version, of which two copies are known; and an English translation, with critical and explanatory notes. Apart from its linguistic importance, the poem is interesting from its references to Aristotle, and its close affiliation to the writings of Maimonides. The title is "Asab'iniyya," meaning "The [poem] of seventy [baits]."

FINE ART.

DISCOVERY OF THE SERAPEUM AT ALEXANDRIA.

THE excavations of Dr. Botti, the Director of the Alexandrian Museum, in the neighbourhood of Pompey's Pillar have resulted in an important discovery: nothing less, in fact, than that of the Serapeum, where the last of the great libraries of Alexandria was preserved. It is the first fixed point that has been gained in the recovery of the ancient topography of Alexandria.

An elaborate account of his researches, with an admirable plan, has been given by the discoverer in a memoir on *L'Acropole d'Alexandrie et le Sérapéum* presented to the Archaeological Society of Alexandria a month ago.

Dr. Botti was first led to make his explorations by a passage in the orator Aphthonius, who visited Alexandria about A.D. 315. The orator introduces into his speech, by way of illustration, a description of the Acropolis of Alexandria, as compared with that of Athens. No reference, however, is made either to the Parthenon or to the Serapeum, perhaps for prudential reasons. The Acropolis of Alexandria is stated to be close to the Stadium, which was recognised and mapped by the savans of the French Expedition on the south side of the plateau on which Pompey's Pillar stands. It is further stated to have been approached by a single pathway, consisting of 100 steps, which led to a propylæon supported on four columns. This opened into an *oecus* or covered hall surmounted by a cupola, and this again into a great square court surrounded on all sides by columns. Porticoes separated the court from the library, as well as from the shrines in which the gods had formerly been worshipped. Some of the empty shrines seem to have been appropriated to books in the time of Aphthonius. Everything was profusely gilded, and the central court was decorated with sculptured works of art, among which the exploits of Perseus were of especial value, while in the middle of it rose "a column of surpassing size," visible from the sea as well as from the land, and serving as a sort of sign-

post for visitors to Alexandria. Dr. Botti shows conclusively that this column was Pompey's Pillar, to which the description given by the Greek orator is as applicable to-day as it was in the fourth century. By the side of the column were a fountain and two obelisks.

The great court was still standing in the twelfth century, and its columns are described by mediæval Arabic writers. We learn from Edrisi that there were sixty-seven pillars on each of the longer sides of the rectangle, and sixteen on each of the shorter sides. Remains of the court and columns were found by Mahmūd Pasha el-Falaki when he excavated on the spot in 1865. Dr. Botti has now discovered the piscina of the fountain, as well as the channels cut through the rock which conducted the water into it.

Aphthonius is the first writer who speaks of an "Acropolis" of Alexandria. Dr. Botti's excavations have explained why this should have been the case. The Acropolis was the better known Serapeum, which, like the other temples of Egypt, was intended to be a fortress as well as a sanctuary. He has discovered inscriptions of the time of Hadrian and Severus, dedicated to "Serapis, and the deities worshipped with him in the temple." It must have been for them that the empty shrines described by Aphthonius had been built. Tacitus (*Hist.* iv. 84) tells us that the Serapeum stood upon the site of an ancient sanctuary of Isis and Osiris in the old Egyptian town of Racotis, the western division of the later Alexandria; and it is just here that Pompey's Pillar is situated. Bruchium, the eastern division of the city, was destroyed in A.D. 275, forty years before Aphthonius wrote. Besides the inscriptions, Dr. Botti has found remains of gilded ornaments and a bull of fine workmanship, all of which come from the great central court. He has also found a few tombs, and, above all, long subterranean passages cut through the rock under the site of the ancient building, and once accessible from the court. The passages are broad and lofty, and were originally faced with masonry. Here and there are niches in the rock for the lamps which illuminated them. Nothing has been found in the passages except some broken pottery, but at the entrance of one of them are two *proskynemata* scratched on the rock by pious visitors. The passages, therefore, must have been used for religious worship; and we are reminded of the fact that similar subterranean passages were needed for the Mysteries of Serapis, and that Rufinus informs us that they actually existed under the Serapeum at Alexandria. Dr. Botti, consequently, is fully justified in his enthusiasm when he exclaims:

"The secrets of the Serapeum are at last about to be disclosed! We are upon the threshold of the venerable sanctuary which Alexander the Great visited, where Vespasian the sceptic performed miracles, and where Hadrian, Sabinus, Caracalla, and Zenobia sacrificed."

THE SOUTH KENSINGTON MUSEUM.

MR. A. B. SKINNER, the keeper of the Art Museum at South Kensington, reports that the number of objects acquired during the year by purchase, gift, or bequest was 933, of which 20 were for the Indian Section; and he furnishes the following list of the principal acquisitions by purchase:—

	£	s.	d.
A dagger of richly chiselled steel, bearing the Medici arms	60	0	0
Two Chinese <i>cloisonné</i> vases, formerly the property of the late General Gordon	134	10	0
Two very interesting painted panels from a screen in St. John's Chapel, Maddermarket, Norwich	50	0	0

	£	s.	d.
A selection of jewellery and silversmith's work from the Zschille Collection, which had been brought to England for sale	675	15	0
A Sicilian stole of the twelfth century, in a fine state of preservation	50	0	0
An iron key and a purse-mount with Gothic ornamentation of the fifteenth century	150	0	0
An Italian terra-cotta bust of a monk, bought in Paris	69	11	11
A Venetian glass goblet, and a box overlaid with pierced Gothic work in lead, acquired in Rome	78	17	3
A fragment of Flemish tapestry of the early sixteenth century	63	13	4
A beautiful Etruscan gold cup, circa fifth century B.C.	175	8	0
A "verdura" tapestry bought in Rome	100	0	0
A fire-place and panelling from a room in the old Palace at Bromley-by-Bow, now pulled down	225	0	0
An enamelled terra-cotta relief, attributed to Andrea Della Robbia	216	12	2
Two brass salvers, made by Moslem workmen at Venice, and damascened with silver	160	0	0
A collection of Italian works of art and a Persian carpet, acquired from Signor Bardini (special mention may be made of the marble relief of the Virgin and Child, attributed to Pietro Lombardi)	1600	0	0
A cup of translucent coloured enamels with gold framework made by M. F. Theymar	71	10	10
A varied collection from Siam, including sacrificial vessels, arms, and cinerary urns	365	12	0
The fragments of a magnificent silk velvet cope of Persian workmanship, enriched with gold and silver thread (this wonderful work of art was probably made in the reign of Shah Abbas the Great towards the end of the sixteenth century for the Armenian community)	420	0	0
An English gun of the early part of the eighteenth century, elaborately decorated with silver inlay	120	0	0
A sixteenth century carpet of Persian workmanship	300	0	0
A collection of medals and plaquettes by M. Oscar Roty, purchased from the artist himself	159	4	1
An old Italian banner, painted in tempera, with the Crucifixion on one side and two Saints on the other	89	5	0
A collection of illuminations from old MSS., including an initial letter "M" by Girolamo dai Libri	190	10	10
A choice collection of early textile fabrics, chiefly from Palermo and Lucca	298	1	10
Some fragments of an old Flemish tapestry of the early sixteenth century from Huntingdon	150	0	0

The principal gifts received during the year were:—

- A kneeling figure in plaster of the late Prince Consort, executed and given by John Bell, Esq.
- A Japanese red lacquer screen, given by T. W. Bacon, Esq.
- A Swedish braid loom, given by the Countess Hamilton.
- Fragments of sculpture from an Egypto-Roman temple at Koptos, given by Prof. Flinders Petrie.
- Portions of a ceiling from Damascus, given by J. Vincent Robinson, Esq.
- An embroidered coat and breeches at the end of the eighteenth century, given by Mrs. F. A. Hart.
- The "Barbor" jewel with an onyx cameo portrait of Queen Elizabeth, miniature portraits of William Barbor, and Miss Elizabeth Barbor, given by Miss M. Blencowe.
- A stained glass window from Cairo, given by Dr. J. H. Middleton.
- A collection of earthenware, chiefly painted by Lessore, bequeathed by the late Dr. Medwin.
- A Venetian lace flounce, bequeathed by the late Mrs. de Merle.

CORRESPONDENCE.

GREEK COIN TYPES AND THE CONSTELLATION FIGURES.

Barton-on-Humber: Sept. 16, 1895.

Referring to the very interesting notice of Prof. D'Arcy Thompson's *Bird and Beast in Ancient Symbolism* (ACADEMY, September 14, 1895, p. 209), and speaking as one who for many years has studied Greek coin types in connexion with the constellation figures, I cannot doubt that the latter are largely represented among the former. Take, e.g., some Mysian coin types: we find the Tunny (= the Northern Fish, "called the Tunny by the Chaldeans," Schol. in Arat. Phai., l. 242), two Fish heads (= Pisces), Eagle's head (= Aquila, the Eagle often occurs on Greek coins), Crab (= Cancer), Dolphin (= Delphinus), youthful male figure on one knee (= Engonasin, Héraklès), Lion (= Leo), Ram (= Aries), Bull, winged, fore part of (= Taurus, Euphratean Gut-anna, "the Bull-of-heaven"—the Humped-bull frequently appears on coins and Taurus is humped), Goat, head (= Capella?), Dog (= Sirius), Winged Horse, below which Tunny (= Pegasus and Southern Fish—here the coin type actually illustrates the celestial location of the two figures), Two-headed Kerberos (= Two-headed Dog of the Euphratean monuments), Héraklès kneeling on one knee, club held over head (cf. usual figure of Orion), Héraklès, bearded, with Lion's skin, and Héraklès kneeling (= Euphratean Gilgames, Engonasin).

Similarly, in Ionia we meet, among other coin types, the Lion, Pegasus, Ram, Crab, Eagle, Dolphin, Centaur, Goat, Héraklès, Humped-bull, Mixing-bowl (= Crater), Ear-of-corn (= Spica), Hare, and Dog. One early Ionian coin shows a Dolphin in front of an Eagle (= actual positions of the constellations Delphinus and Aquila). An interesting Kretan type is Héraklès, with Lion's skin, fighting against Hydra and Crab, a contest which reappears in the heavens in Leo, Cancer, and Hydra. Centaurus and Lupus (= Euphratean Gud-elim and the Wild-beast) are found together on several seals from Western Asia (see a paper by the present writer in the *Proceedings of the Society of Biblical Archaeology*, January, 1895, p. 19). Héraklès and Draco appear together in scenes in the Atlas myth, and Serpentarius (= Asklepios-Esmun, the Ophiuchus) and Serpens are shown together on Phœnician coins of Kossura.

These instances bear on what I have termed "the almost virgin study of the reasons of the special locations of the extra-zodiacal constellations in the Greek sphere" (ACADEMY, July 20, 1895, p. 57). I have not yet read the papers of Prof. Thompson and M. Svoronos, but I am glad to see that the importance of ancient stellar lore is being more and more recognised.

ROBERT BROWN, JUN.

NOTES ON ART AND ARCHAEOLOGY.

THE most important work that Messrs. George Bell & Sons will publish this season is another volume in their series of illustrated chronicles of contemporary artists, dealing with the life-work of Sir Frederic Leighton, P.R.A. The text is written by Mr. Ernest Rhys, who has been allowed to give many fresh biographical details; while Mr. F. G. Stephens contributes a prefatory essay. The illustrations include 15 photographs, and about 120 other reproductions. Among the former is Sir Frederic's first important picture, "Cimabue's Madonna carried in procession through the streets of Florence," now at Buckingham Palace. The latter comprise many studies hitherto unpublished, early drawings, landscapes in oil, Biblical woodcuts, and a selection from freccos,

decorative panels, models in clay, and statues. Photographs of the artist's house and studio at Kensington have been taken specially for the work; and unusual pains have been expended upon the processes of reproduction. There will also be a complete list of Sir Frederic's exhibited work, with descriptions of the more important examples.

THE work by Dr. C. Drury E. Fortnum, announced in the last number of the ACADEMY to be published by the Clarendon Press, might be described more correctly as two separate and independent works: the first being an historical treatise on Maiolica, illustrated; and the second, an illustrated catalogue of the Fortnum collection of Maiolica in the Ashmolean Museum.

THE exhibition which the directors of the Grafton Galleries propose to hold in May next will have to do with the drama and the stage. The walls will be hung with portraits of actors and actresses, past and present, and with dramatic subjects. The cases will contain theatrical properties, curiosities, and objects of interest, and a certain amount of space will be given to playbills. There will be a special committee of management, of which Sir Henry Irving—who has promised to be a large contributor—will be president.

THE third annual exhibition of the Photographic Salon, consisting of specially selected examples of pictorial photography, will be opened next Wednesday in the Dudley Gallery, Piccadilly.

MR. JOHN S. SARGENT, A.R.A., has been awarded the small gold medal for painters in connexion with this year's Berlin Art Exhibition.

IN the anthropological section of the British Association, on Wednesday, Mr. Arthur Evans read a paper on "Primitive European Idols in the light of Recent Discoveries." He said that he had obtained in Crete and other Aegean sites idols similar to those found at Troy by Dr. Schliemann. These nude figures had been derived from a form of the goddess Istar seen on early Chaldaean cylinders; but, though there had been an influence of the Eastern type on some Aegean forms, they originally belonged to a widespread primitive class. Three early European groups could be traced, one extending to the shores of Lake Ladoga. Other primitive figures of clay from the Balkan peninsula, the Ligurian caves, and Sicily, were connected with the terra-cotta idols of Mycenae and Tiryns. An idol of Pentelic marble found near Athens, of grotesque and primitive form, resembled the so-called Cabiri of Malta, close parallels to which had now been found in Prof. Petrie's Libyan settlement. These rude figures extended in Neolithic times to Spain and even to the Orkneys. Perhaps they illustrated a primitive practice of burying substitutes in place of human victims in the graves of the departed.

MUSIC.

THE third season of the Queen's Hall Choir is announced to commence on November 13 with Mendelssohn's "Walgung's Nacht," "Athalie," and Beethoven's "Choral Fantasia." The programmes are fixed up to April 3, when Gounod's "Redemption" will be performed. Mr. Alberto Randegger will hold the post of conductor. Likewise a series of Orchestral Concerts, also under Mr. Randegger's direction, will commence on October 6, and continue until March 29, 1896.

MR. COWEN's new Cantata, "The Transfiguration," composed for the Gloucester Festival, will be performed at the Crystal Palace Concerts after Christmas.

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